

"Are Comedians Ever Happy?"

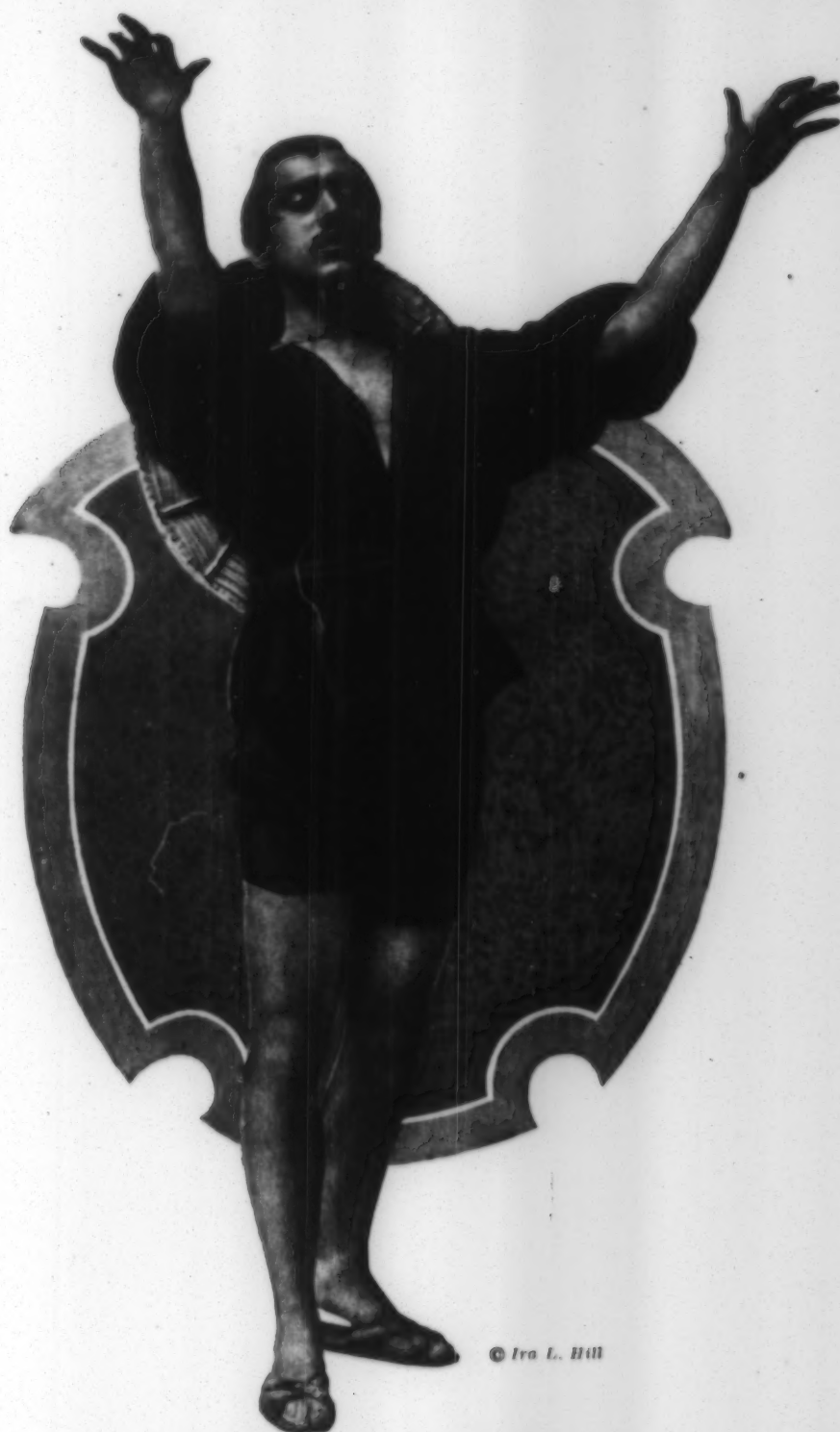


# DRAMATIC MIRROR



AUGUST 19, 1916

PRICE TEN CENTS



© Ira L. Hill

JOSEPH R. LERTORA

Late of "Princess Pat," as Konojo, in Marie Lee Wertheimer's "Noto"

## The New Plays in New York



"The Black Stork" and "Mysteries of Myra" companies at Wharton Brothers studio, Ithaca, N. Y.



Walter Thomas (sitting) sunning himself on the front porch of his automobile at Amityville, L. I., preparatory to his return to stock in Kansas City, Mo.



Master Eugene Knight Lowe, youngest member of Frank Wilcox Knickerbocker Players, and his mother, at Delaware Water Gap



Russell Crauford in his seventieth year at home at Ardnullan Cottage, South Casco, Maine



Fannie Ward testing the quality of an orange crop in California



Henry Crosby and his daughter, Carolyn, ready for a plunge



Edward Woodruff, Jr., five months old, caught in a happy moment by Clara Blandick



Mrs. Harriet Labadie at "The Pines," Thousand Islands



Selma Herman, Maud Campbell and Natalie Alt on Miss Herman's cruiser, Vic. IV

## SUMMER PASTIMES



Pedro de Cordoba in his New York home





# THE NEW YORK DRAMATIC MIRROR



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## ARE COMEDIANS EVER HAPPY?

By BERNARD MAITLAND CONLON

FOR years it has been a popular theory that comedians—for the very reason that they are necessarily joyous and forcedly gay while they are performing—are more or less unhappy in private life; that sorrow is a reaction of gaiety; that the comedian's joy is like the painted smile of the jester—something to be wiped off, like make-up, after the performance.

It has been a theory that the public has apparently taken pleasure in believing, and that many humorists and comedians seem to have delighted in keeping alive. And so persistent is this theory that there are professional comedians to-day—minor ones, happily—who try to be as glum and tragic as possible off-stage.

Whence comes this theory? Is it because court jesters, professional comedians of other days, were distorted beings, dwarfed and hunch-backed, in whose deformities the cruder sensibilities of the middle ages found delight? Or is it based on that seeming perversity of the human mind that causes the populace to delight in contrasts—a perversity that seems to be particularly directed at people of the stage. This is the same vagary of the human mind that prompts the ladies to suspect immediately that the young and handsome leading man of the local stock company has a wife and seven children somewhere, or that the girlish and petite ingenue has been often married and divorced. Perhaps, again, the public believes that because theatrical settings are artificial, the actors themselves are not what they seem—and are therefore exactly the opposite.

Five noted comedians—fun-makers of various types—have been interviewed upon this subject. And one of the professional funny-men to make an Irish bull—is a woman.

The woman referred to is May Irwin. Miss Irwin has been before the public for many years now, and she never failed to be happy in her work. That genius of stage directors, Augustin Daly, once said of her "There is a player who needs but her natural joy and exuberance to become a famous entertainer. Let her carry her natural manner to the stage, and she will not be long unknown."

And she wasn't. Ever since her laughable comedy, "The Widow Jones," she has shared her joy and happiness with the American people.

May Irwin has a good time in life, and she wants everyone to know it. At her beautiful Summer home in the Thousand Islands, she cooks and bakes and sweeps, and those persons who think of an actress as an affected, artificial sort of person with a rose-petal personality would hardly believe the stouthead woman in the apron to be one of America's famous woman players.

Cooking is her particular delight. "Yes, I like to chauffeur a cook-stove," she'll modestly say, when one asks about her cooking. "It's certainly great fun." She's the plain, unaffected kind. And persons of this sort, be they actresses or cooks, are nearly always happy.

Charles Ruggles, principal comedian in "Rolling Stones," absolutely refuses to be anything but happy in his private life. He says so himself.

"I have every reason to be happy," he stated during an interview with the writer. "Why shouldn't I? Youth is still with me, and I've got mental and bodily health and as much worldly wealth as it's

good for an actor to have. And I'm single—yes, every reason to be happy," he repeated, smiling at the relevancy of the remark. "There's just one thing that keeps me from being a hundred per cent. joyful," and a troubled look flitted over his face.

"What's that?" I asked, fearful of some dark family secret.

"I'd like to have a Ford," he replied, with a smile. "Otherwise, I'm perfectly satisfied."

"But aren't there reverses in the life of a comedian that rather sour one?"

"Probably in about the same proportion as in any other line. Any 'hard' luck that I may have had softened with time. Many things in my life that seemed to be catastrophes at the time wound up in being just the opposite. Even the San Francisco earthquake, that threw me out of bed in the middle of the night, did me a good turn in landing me in the lap of Oliver Morosco, who had pulled through the 'quake with his Los Angeles Stock Company."

"Up to that date, I'm not ashamed to say that I was glad to play in the ten-twenty-three houses—and then before I knew it, there I was, all slated up to play the important part in 'Help Wanted,' which was to bring me creditable notice in Chicago and New York. How could I be unhappy after that? But I do wish," he repeated, serio-comically, as I stood up to take my departure, "that I could get that Ford."

"I'll see Henry about that," I promised. "Do that little thing," said Mr. Ruggles, smiling. Smiling, I noticed, is one of his favorite pastimes. And it isn't a grimace, but a regular 24-karat size smile. It suggests real happiness.

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"Wha'd'ye mean—is a comedian ever happy?" asked the one and only Charlie Chaplin. "Do you think we bottle joy with the cork of gloom and pull out the stopper only when we're working?"

"I'll tell you my views on that point. A comedian, like any other animal, is happy when he's healthy—and busy. Given a good digestion, an active liver and a live job, Hamlet wouldn't have qualified as the gentle little murderer embalmed in the classic by Bill Shakespeare."

"As a rule," continued Mr. Chaplin, "I'm too busy with my comedian comedies to give myself the mental once-over and find out whether I'm happy or not. Absence of feeling is healthy. Also, a philosopher friend of mine in the press department tells me that it's passive joy—whatever that means. When I know how I feel, I'm sick. When I don't know—which is most of the time—I'm healthy. And that's another word for happy."

"But the idea you suggest in your question, that a comedian must gloom around when he isn't trying to make people laugh—that's one of the funny things that I get a smile out of every once in a while. My question to you is 'Are writers ever happy?' And I know the answer: They are if they're busy enough and if they're getting over to the public. It's the same with us."

Joe Cawthorn has decided views on this happiness question. Cawthorn is the man of whom the late Charles Frohman said: "If there is a possible laugh in a line, Cawthorn will get it out of it. And then he'll try to make it two."

"I'm Mr. Happiness, all right," said Mr. Caw-

thorn. "I feel that I've been successful in my way—and it's rather a good feeling to have. My wife's along with me. She's Queenie Vassar, you know, and when we unlock the Summer home at Deal Beach, N. J., we know there's twelve weeks of Paradise ahead—fishing, mostly, but also golfing, motor-ing and tramping around. I just take off my coat, and sometimes my hat, and let the old sun stream right down on me, and I feel like twenty-five instead of forty-five."

"Would you be happier in any other line? Has the game tired you out?"

"No, I enjoy it as much as the audiences seem to. I'll soon round out fifty years of stage life—I took part in my first show when I was three years old, you see—and it's my ambition to go right by the half-century mark with all colors flying, but if the time ever comes when I don't get over—well, no manager will ever have to cancel my contract. I'll do it myself."

"It's not just the money alone, then?"

"It certainly is not. Honestly, I'd rather be getting a couple of hundred a week and be getting over, than a thousand a week and falling down. I'm glad to get the money—don't misunderstand me on that point. I enjoy what the money brings me. I like living in the good hotels, because when I was a youngster, out with a minstrel troupe, they didn't have such good hotels outside the big centers. And for that matter, the money I had wouldn't have got me any further than the cigar stand in the lobby."

Cawthorn frankly intends to retire after he has spent fifty years before the public. "I may play now and then," he promised, "but I won't be tied down by any contract. I can feel that I can go away off somewhere and catch a tarpon, maybe, and not have to hurry back."

And this is Joseph Cawthorn, comedian extraordinaire, healthy, robust, smiling, forty-five—and happy.

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"Now, I'll tell you," said the peerless George M. Cohan, as he extended his hand in characteristic gesture. "First you've got to find the comedian."

(I had meant to get George himself, but he preferred to speak of others.)

"For my part, I like the home-grown or garden variety, after the style of Raymond Hitchcock. 'Hitchy' is always funny and always happy, and he has that happy gift of being able to project his mind across the footlights. And right abreast of the carrot-headed comic in the possession of a continually happy frame of mind is Chauncey Olcott. Mr. Olcott is the most magnetic Irish singing comedian of this generation. Both of these are liberal with their fun. All the smiling they do isn't in the libretto of the piece, by any means. They're enjoying themselves. Therefore they smile."

"All comedians aren't like this. James Thornton, for instance, always assumes the expression of an undertaker when he delivers his monologue, and for that matter he dresses like one. I happen to know, though, that 'Jimmie' is happy about all the time."

"Yes, I think comedians are always happy, on and off-stage, but just let me make one little reservation. They're happy when they are working."

And having heard this same sentiment in different language from five other laugh-creators, I departed thoroughly convinced.



## MADAME CRITIC

"THESE are the best looking people I've seen at any opening this season," remarked a regular just before the curtain rose on "Cheating Cheaters" at the Eltinge.

I didn't remind him that the season was only three plays old, "Coat Tales" at the Cort and "Seven Chances" at the Cohan being the other two, since managers insist upon calling these August productions "this season's openings." Such tropical nights for approval tests would never have been considered a few years ago when the weather was supposed to have as much bearing on attendance as the moon used to have over crops. How often have I heard managers explain a paucity in numbers by saying, "They won't go to the theater in such hot weather," or "The rain kept them away," and so on according to atmospheric conditions. But now that old tradition has been swept away so completely that it can never be used again, for in equatorial heat the theaters are as full as they are in mid-Winter, and the managers are chuckling because they were so astute.

In the future "what the public wants," that old excuse for so many things, need not be appealed to, for the theaters were opened in mid-Summer to please the managers, not the public. Certainly, theater-lovers will go to see new plays, but they don't really want to do so. I feel sure that could some of these energetic managers hear the comments expressed by their patrons they would be content to wait a while before beginning to count the dollars. I suppose there won't be any "next year," however, for if the first of August is to be the proper date, next Summer will find some enterprising person who will follow the example already set by Mr. Belasco of not closing his theater at all.

Some one explained all this producing activity as an effort "to catch the buyers," who couldn't go to Europe this year.

There must be some reason for it. Why not call this heated interval of new plays put on prior to the return of New Yorkers from Summer resorts, "Buyers' Season" or "Visitors' Season"? Then the regular season might follow the usual schedule with its regular patronage.

"It's awfully good to see so many familiar faces," said a man I know as he looked about.

"That's because you have been out of town for a month," said another.

"Wait until you get used to them again and you will wish that you could come to the third or fourth performance instead of the first. The same faces night after night for days and weeks and months and years! By Christmas I always feel that I wouldn't care if I never went into a theater again."

With one or two exceptions, the wives of the critics were conspicuous by their absence. No August plays for them. But a number of prominent actors and actresses were seen, the beautiful Gladys Hanson with her adoring Charles Emerson Cook; dainty Fania Marinoff, whose husband, Carl Van Vechten, will have another book out very soon; Muriel Starr, who in Australia ranks as one of our greatest artists; Julia Dean, looking ever so much thinner; Edna Wallace Hopper, no older than she ever was and just as cute; Mrs. Paul Armstrong, who has

adopted a vastly becoming Spanish fashion of wearing her hair; Fritz Scheff with every indication of having the amiable disposition she is said to possess since becoming Mrs. George Anderson. Miss Scheff still holds the trophy as being more chic than any other actress in our midst. Geraldine O'Brien, who watched Gypsy O'Brien on the stage with much interest; Lowell Sherman, who was such a villain in "The Heart of Wetonah"; Robert Milton, the well-known stage manager, who has just returned from the Pacific Coast where he has been as busy as he always is in New York. Then there was Robert G. Vignola, the motion picture director of the Famous Players,

same spirit as it would press forward to inspect some unfortunate who has been run over by a beer truck and lies unconscious awaiting the ambulance with its saucy, poker-faced interne. The word seems to have gone forth, and authors have banded together in an effort to stop the idiotic demand for "the author," which nine times out of ten is made in a spirit of ridicule. Playwrights were the unsuspecting "goats" for a long, long time, for each was so absorbed in the success of the child of his brain that he never supposed anyone could view his efforts with less sincerity than he did. But eventually the old cutting truth reached him. And I think it must have done so when he sat at first nights not his own and watched those who applauded and called for the author.

Very rarely this call is a real one, and it takes a seasoned theatergoer to dif-

dignity or permit the scoffers to say, "gull," "boob," "fool," or any other of the pet expressions reserved for susceptible playwrights who believe in their plays, whether the public does or not. Mr. Hauerbach's play, too, has all the elements of success, no matter that the plot is so old it crackles and can't be bent anywhere, for fear of a break. It is interesting, has suspense and a splendid cast.

In "Cheating Cheaters," Mr. Marcin chose to outdo *Argosy* fiction of the plan followed by many writers for vaudeville, which is best described by Matthew White, Jr., as "a twist." Now, in popular fiction and in vaudeville if you can't provide the expected twist you might as well stop trying to be an author. It doesn't make any difference how much atmosphere you can create. "Where's your twist?" comes the editorial and managerial retort final. Mr. Marcin has twisted his plot in "Cheating Cheaters" so often that he has set a pace which writers will not approve, for one twist in a story or play is difficult but more is awful. At the close of the first act, one entire set of characters, who are crooks and pose as society people, has apparently fooled the other set. In the next act the second set, supposed to be society people, prove to be crooks themselves. In the third act, these two factions, each of which is bent on robbing the other, reach an agreement to form a partnership. Then suddenly a detective enters and bags the lot of them. By this time the audience was so keyed up to surprises that most people expected the detective to be a still more clever crook. But the last act was set for the detective's office. All the crooks were seated there. There had been much talk about a mysterious sleuth named Ferris. Ferris proved to be the bright particular star of the first crook home of the play and the acting, Nan Carey, alias Ruth Brockton, alias Marjorie Rambeau. No one suspected Nan at all. Tremendous surprise when she appeared as Ferris.

But soft! Alexander Woolcott knew her secret, for at the close of the third act he told me all about her.

"She is Ferris," he asserted.

"How can she be?" I asked.

"Work it out for yourself," he answered. "Where's your geometry?" And his prediction came true. I rather regretted that I knew what I knew when everybody around was exclaiming, "Well, what do you know about that! She is Ferris."

A brilliant cast played "Cheating Cheaters" which, by the way is a very poor title, according to the consensus of opinion, as it betrays the general result of the play. William Morris, Edouard Durand, Robert Wade, Frank Monroe, Anne Sutherland, Winifred Harris, Gypsy O'Brien and Cyril Keightley were names with which to tempt success. And you should have heard the "receptions" the favorites received. It must have warmed their hearts and their art. As for Miss Rambeau, she has taken root on our rocky little island, and it will be pretty hard to dig her up and transplant her. It is true that she somewhat suggests "the Ethel Barrymore of fifteen years ago," according to one critic, but that in no way detracts from her individuality as Miss Rambeau. A slight facial resemblance and an occasional tone in speaking—that is all. Miss Rambeau's acting method is her own and rather modeled on that of the European school as I have heard European artists say.

MARIE B. SCHRADER.



CYRIL KEIGHTLEY AND MARJORIE RAMBEAU IN A HAND-TO-HAND ARRANGEMENT TO OUTWIT THEIR OPPONENTS IN "CHEATING CHEATERS."

who, having been an actor once himself, enjoys plays as much as he does pictures, and no matter how busy he may be with the films all day long, finds time to attend plays in the evenings. Marie Cahill, who has lost none of her cleverness and has added no weight, was present with her husband, Daniel Arthur. Somewhere in the last row, I was told, sat the father, mother and brothers of the author, Mr. Marcin.

It must have been a nervous moment for them. Seldom have I heard so many good wishes expressed. "Nice fellow, Marcin," people said. "Used to be a reporter on the Sun. Hard worker, and deserved to succeed." We didn't have a chance to see Mr. Marcin, although I for one certainly did hope that he would come forth in response to the call of "Author." But Mr. Marcin is a wise man. He did not appear.

And here is a curious fact. Just as sure as skirts will be narrower and longer this Fall, authors are not going to put themselves on exhibition in order to satisfy the craving of a curiosity-seeking audience which begs to see the writer of a play in much the

ferentiate. But when one really knows, what an awful difference there is. Years were required in convincing authors of new plays that their plays are not tremendous hits, for the audience does its best to fool them into thinking they are. "Author! author!" And the foolish fellow answered the enchanting call which in no way influenced anybody's opinion or the next day's criticisms, but put onlookers in a high good humor. The Princess Troubetzkoy was right in her summing up of this situation in a chat I had with her last season. She refused to be a victim.

So did Mr. Marcin. Yet his play has all the symptoms of a big, popular success. The first nighters said so. And they should know!

At "Seven Chances," Mr. Roi Cooper Megrue discreetly disappeared when the accustomed hollow summons came; but that seasoned speech maker, Mr. Belasco, acknowledged the tribute in behalf of the author. At "The Silent Witness," Mr. Otto Hauerbach, of libretto fame, proved his courage by appearing just within reach of the wings and from that safe vantage made a formal expression of appreciation which could in no way reflect upon his



## Personal

**BELL.**—Archie Bell, dramatic critic of the *Cleveland Leader*, returned from the Orient last Friday after three months spent in Japan and China. Mr. Bell, who has traveled extensively, is the author of "The Spell of the Holy Land" and "The Spell of Egypt."

**DUNCAN.**—Evidently Isadora Duncan does not feel so aggrieved at America and American ideals as when she sailed for Greece upon the conclusion of her engagement at the Century Theater. A report from Rio de Janeiro, where she is appearing for a brief season, states that she is planning to return to New York the latter part of October and



White, N. Y.

MISS EMILIE POLINI.

Playing an Important Role in "The Silent Witness."

present her pupils here in a new Tschai-kowsky-Cesar Franck series of dances before beginning a tour of the West.

**HAMILTON-TANNEHILL.**—Hale Hamilton and Myrtle Tannehill, who are now appearing in Australia in a number of successful American comedies, have recently scored an emphatic success in "It Pays to Advertise." The *Australian Theater Magazine*, in its review of the individual impersonations, says: "As the alert, resourceful, bluffing advertising-spouter, Mr. Hamilton gives what is on the men's side undoubtedly the performance of the evening." Of Miss Tannehill it says: "There's a mentality behind Myrtle Tannehill's lightness, brightness and gaiety that gives an added zest to her always excellent work."

**HORNE.**—Mrs. Marie Horne, the English actress, returned from Liverpool August 11 on the American liner Philadelphia after losing her husband, Captain Cyril Morton Horne her brother, Lieutenant Stuart Ditzen, and six cousins in the war. The War Office permitted Mrs. Horne to go to Flanders and find her husband's grave, which she marked with a cross. She is to play the role of Pleasure in Morris Gest's production of "Experience" this season.

**KNIGHT.**—Walter Knight, an English manager, who with Winthrop Ames will present "Pierrot the Prodigal" at the Booth Theater on September 2, is expected to arrive from Paris within a week with several French artists for the pantomime. Mr. Knight has informed Mr. Ames that he has engaged a young and attractive actress for the

title role, as all of the young leading men of the French stage are in the army.

**LERTORA.**—On the front page of THE MIRROR this week in the latest photograph of that clever young baritone, Joseph R. Lertora, in the character role of Knogo, a Japanese coolie, in the coming production of a new operetta, "Noto," now in rehearsal, which will be seen on Broadway the latter part of September. In playing and singing such a part, Mr. Lertora is displaying unusual ambition, for he made his professional debut only last season when he created the leading male role with Eleanor Painter in "Princess Pat," in which, although absolutely unknown, he won success. Mr. Lertora is only twenty-three years of age and of Italian parentage, although born in this country. He is a pupil of Mr. G. Merola.

**LUCKETT.**—Edith Luckett, actress, was married at Bennington, Vt., July 18, to Kenneth Robbins of Pittsfield, Mass. Miss Luckett is at present playing leading roles with a stock company in Pittsfield. Her last appearance on the New York stage was in "Any House" at the Cort Theater last season. She is a native of Washington, D. C., and it was there that she made her first appearance on the stage as a child actress with Eugenie Blair in "East Lynne." In later years Miss Luckett has played leading roles in "The Crisis," "The Fortune Hunter," "Broadway Jones" and with Chauncey Olcott. She is also well known in stock circles, having played engagements in Minneapolis, Hartford and other cities.

**MANNES.**—William Faversham has arranged with David Mannes to direct the orchestra at the special performances of "Orestes" by Richard Le Gallienne, with a special musical score by Massenet, which will be given in September at Roland R. Conklin's new Greek Theater in Huntington, Long Island. Mr. Mannes was for several years the leading violinist in the New York Symphony Orchestra.

**MAUDE.**—Cyril Maude will return from England the latter part of this month to begin rehearsals of his new play, "The Barber of Mariposa," in which he is to be seen at the Empire late in October.

**MERRICK.**—Phyllis Merrick, who was known last Winter on the concert stage as Sophia Kassmir, has been engaged for the part of Noto, the little Japanese girl, of the new Wertheimer musical play. During her last year's study abroad Miss Merrick was awarded the first free scholarship of the Grand Opera in Vienna in competition with five hundred others. This was just before the war, when she was engaged for the Imperial Opera in Berlin. But, returning to her American home that Summer for a last visit before undertaking this great work, she became a war refugee, unable to return.

**NILLSON.**—The people of Sweden are to celebrate the seventy-fourth birthday of Christine Nilsson, this month, with an ovation, including a concert and testimonial.

**SILVERNAIL.**—Cohan and Harris have engaged Clarke Silvernail for their production of James Montgomery's Irish comedy, "Irene O'Dare." Mr. Silvernail was the original boy in "The Thief." Later he appeared in "Ready Money." Since then he has been seen in support of Minnie Dupree and more recently has played as a stock star on the Coast and in the East. Since last September he has been starring in vaudeville in James Montgomery's

"The Doctor's Orders," which Mr. Montgomery wrote for his use. Mr. Silvernail is the author of a comedy-drama, "Your Boy and Mine."

**SPENCER.**—Page Spencer, who played the role of the millionaire's son in "It Pays to Advertise" all last season, until the serious illness of his mother called him to Los Angeles, has arrived in New York and will spend his vacation here. Mr. Spencer has been re-engaged for the same role in the Megrue play which will begin rehearsals this week and go on the road soon after.

**STANDING.**—Guy Standing, the English actor, who joined the colors at the outbreak of the war, is now in the British military intelligence office, with the rank of captain. His headquarters are in London. For more than a year he was a lieutenant in the naval reserve corps. An attack of pneumonia caused his transfer to land duty.

**TULLY.**—Richard Walton Tully will suspend rehearsals of his new play, "The Flame," long enough next week to enable him to go to Montreal to see the first performance of the sixth season of his Hawaiian play, "The Bird of Paradise." The part of Luana will this year be played by a young actress, June Jannin, who is unknown to fame, but for whom Mr. Tully predicts a brilliant future.

**VON SEYFFERTITZ.**—Gustave von Seyffertitz has engaged for "Please Help Emily," Jules Reucourt, a Belgian, who was a member of the Porte St. Martin Theater Company in Paris and who later served with the Belgian Army. He is in America to regain his health.

### ABBAY THEATER PLAYERS REBEL

The famous Abbey Theater company of Dublin, otherwise known as the Irish Players, have suspended operations, says a London correspondent of the *Chicago Post*, and the organization is threatened with complete disruption as a result of a general rebellion among the members against the present manager, St. John Ervine.

Rebellion is in the air in Ireland, and it is not strange that the Irish Players should have become infected with it. They have done yeoman service for the drama for many years on slim salaries, and the institution was regarded as a permanent one, and a happy family. The present trouble was caused by the refusal of the actors and actresses to rehearse twice a day in order to oblige Moyra O'Neill, who was getting up in a new role. The company manager after a morning rehearsal ordered the members of the organization to return to the theater at 3 o'clock in the afternoon and rehearse again. The actors said that they were willing to rehearse again immediately, but would not go home and return again for that purpose. Thereupon Manager Ervine read the riot law to them, and they all walked out of the theater.

There has been no performance at the Abbey for the last three weeks. Miss Allgood, Miss O'Neill, J. M. Kerrigan, Fred O'Donovan, and other players, have signified their willingness to join a new Abbey company next season, but the chances of ever reviving the present Abbey company are remote. Lady Gregory is very much grieved over the collapse of the company.

### EDITH LUCKETT IN PITTSFIELD

**PITTSFIELD, MASS. (Special).**—The Colonial Players for week of Aug. 7 presented "The Trail of the Lonesome Pine." The scenic effects and stage settings were beautiful and the acting satisfactory. Edith Luckett played the part of June and it proved an excellent vehicle for her opening work with the company. Carl Brickert as "Jack" was pleasing. The distinct hits of the performance were Marie Reels as "Hun" and Mr. Quinn as the "Sheriff." This has been the first opportunity given Mr. Quinn thus far in the thirteen weeks' engagement, and it was gratifying to see him in something worth while. Mr. Bentley appeared to advantage in the role of "Dave." This week, "Believe me, Xanthippe." L. ARNOLD EADIE.

## PLAYS AND PLAYERS IN TOWN

"The Happy Ending" will be produced at the Shubert Aug. 21. Mr. Arthur Hopkins announces that Margaret Mower has been engaged for an important role. Miss Mower last season played the leading parts in the productions of the Washington Square Players at the Bandbox and the Comedy theaters before which she was an amateur.

Miss Chrystal Herne has returned to New York after a tour to the Pacific Coast on which she appeared in stock companies in St. Louis, Denver and San Francisco. After leaving San Francisco she made a tour of the Northwest with her husband, Harold S. Polard, an editorial writer for the *Evening World*.

Charles D. McCaull, for twenty years general manager for William A. Brady, has resigned to become general business manager for the Marbury-Comstock Company.

The first performance of Richard Walton Tully's new play, "The Flame," will be given at the Lyric Theater on Thursday, Aug. 31, instead of, as previously announced, on Labor Day.



White, N. Y.

FRANK CRAVEN.

Duplicating His "Too Many Cooks" Success in the New Belasco Production, "Seven Chances."

Burke Sullivan, basso, has been engaged by Arthur Hammerstein for the role of Boris, in "Katinka."

The production firm of Winchell Smith and John L. Golden have arranged to present "Turn to the Right," by Winchell Smith and John E. Hassard, at the Gaiety Theater, Thursday evening, August 17 instead of on August 21, as formerly announced.

Elliott Taylor and Dorothy Sylvia, who have been dancing this Summer on the Biltmore Roof, have replaced Quentin Tod and Helen Clarke in "Very Good Eddie."

Belle Ashlyn will be one of the principals with the new Anna Held production.

Lester Lonergan, who played the Counsel for the Defense in "Justice," has been engaged by John D. Williams for the role of Costigan in "Pendennis."

"The Boomerang" completed one year of continuous performances at the Belasco Theater on August 10. The original cast remains intact.

Forrest Robinson has been engaged by J. Fred Zimmerman, Jr., for a leading role in "Pals First," a play by Lee Wilson Dodd.

Miss Irene Franklin has signed a contract with Frederic McKay and will be under his management for a term of years, appearing each season in a new play in New York. James Montgomery will provide her with her first play, "The Melting of Molly." It is founded on the novel of the same name by Miss Maria Thompson Davies.

Miss Madge Kennedy, who has played her original part in "Fair and Warmer," at the Harris Theater—the play has just passed its 315th performance—will be a star in a new comedy when "Fair and Warmer" ends its run.

Edward H. Robbins has been engaged by A. H. Woods to play the principal male role in "Her Market Value," a new play by Willard Mack to be presented in New York early in September.

Laura Hamilton, who is playing in "Very Good Eddie," has been engaged for "Go To It," a musical play to be seen at the Princess Theater in September.

Gwendolyn Piers has been engaged by Selwyn and Company for a prominent role in Avery Hopwood's new farce, "Just for To-Night." Miss Piers will be recalled for her performance of Parlie in "Our Mrs. McChesney," with Ethel Barrymore last season.



ESTABLISHED JANUARY 4, 1879

# THE NEW YORK DRAMATIC MIRROR

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THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER,

President and Editor

LYMAN O. FISKE,

Secretary and Manager

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## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"The Mirror," the Representative Dramatic Journal of America."—*London Pelican*  
 "Our Authoritative Contemporary," The Dramatic Mirror."—*New York Life*

## SPEAK DISTINCTLY

THE widespread echo of approval of what THE MIRROR had to say in a recent issue on the need of clear speaking on the stage that can be heard distinctly in every part of the theater, brings us to discuss a related topic on which the late W. S. GILBERT laid the greatest stress, knowing full well that his reputation was intimately involved with the subject.

W. S. GILBERT was the greatest writer of operatic lyrics that ever lived. By this we must be understood as referring only to comic opera lyrics. But the clever writer of "The Mikado" and "Pinafore" very early in his theatrical career foresaw that the only thing that would make it possible for him to establish himself as a writer of comic opera depended on his lines being heard, on every word of his lyrics being understood. Now under the normal conditions which govern the destiny of a verse writer, such brilliant lines as those sung by Sir Robert Porter, K. C. B.:

When I was a boy I served a term  
 As office boy to an attorney's firm.  
 I washed the windows and I scrubbed  
 the floor,  
 And I polished up the handle of the  
 big front door,

or the words of the Duke of Plaza-Toro in "The Gondoliers":

In enterprise of martial kind,  
 When there was any fighting,  
 He led his regiment from behind;  
 He found it less exciting—

would have passed into oblivion by the inevitable rule that less than half was intelligible. A crash in the orchestra and a comedian more bent on displaying his personality than in doing justice to his lyrics would have destroyed the charm of humor and satire which GILBERT infused into all his song numbers.

But GILBERT was fortunately in a position to insist on two very important conditions and equally fortunate in collaborating with a man like ARTHUR SULLIVAN, who caught the spirit of GILBERT's insidious humor and coordinated his musical gifts with the special endowments of his literary partner.

GILBERT demanded, and was able to enforce his demand, that the first consideration of the actors should be given to his words. The rule was that every word must be so spoken that it could be heard by the occupants in the last

row of the pit and the gallery. SULLIVAN'S cooperation consisted in so phrasing his music that this became easily possible. It is related that before attempting to set a lyric to music, he repeated its lilt and swing, its rhythm, until it was part of the mental process by which he arrived at the musical form in which it was to be set. In this way every word was fixed in the music as a diamond in its gold setting. This was an important aid to the achievement of the object in view.

The average composer jams his music to fit the words, or mutilates the rhyme to suit his purpose. He is concerned first with his share of the work and cares little how his collaborator's part is abused. He has an orchestra of anywhere from a dozen to seventy pieces to emphasize his share of the joint work, whereas the lyricist has only the singers to depend upon. If his words are mouthed in an unintelligible way, the audience is assigned wholly to the music and the dialogue for its source of amusement, and one of the chief factors of success is eliminated.

Under GILBERT'S regime the singer was assigned to the place that belongs to him, to interpret words and music of a song, and he saw that his words were so distinctly enunciated that everyone in the audience could hear and appreciate their interesting characteristics.

It all amounted to the sum of our contention that "the audience wants to hear." Every actor and singer should treasure this maxim in his mind. No matter how good an actor one may be, if his enunciation is defective, and he is unable to make himself clearly understood by the audience, he will forever remain in the second rank. He can never be a first-class artist.

## AN IMPOSTOR

THE DRAMATIC MIRROR has never appointed any traveling representative, which fact is generally well known. At the recent Motion Picture Exposition in Chicago a card was presented at one of the booths, which read as follows:

NEW YORK DRAMATIC MIRROR.  
 "The Representative Dramatic Journal of America."—*London Pelican*.  
 Daniel Webster Delano, Jr.,  
 Traveling Representative.

Needless to say, this person has no authority to represent THE MIRROR as a traveling representative, or in any other way, and this notice is published as a warning to all members of the profession against Daniel Webster Delano, Jr.

MIRROR correspondents carry a special credential, issued from this office, which applies only to the city in which they live, and no traveling representative has ever been authorized by this paper.

## JAMES WHITCOMB RILEY

BY WILLIAM JEROME.

The Wabash sadly flows along  
 Out Indiana way,  
 In silence, to a mournful song  
 From Hoosier skies of gray  
 For Jim, who wrote those little things  
 That real folks understand.—  
 A bell of sorrow also rings  
 Throughout all Yankeeeland.

Let Indiana not forget  
 A nation shares her tears;  
 A hundred million eyes are wet  
 That won't be dry for years;  
 The tears of all the little tots  
 Who worshipped at his shrine  
 Will save the sweet forget-me-nots  
 That grew on Riley's vine.

The Master must have needed him  
 For something up above;  
 For when he called, "I want you, Jim,"  
 The call was one of love.  
 The heart that made our lives so sweet  
 Is free from every care;  
 To make the promised land complete  
 God needed Riley there.

## DISPUTED AUTHORSHIP

1117 WESTCHESTER AVENUE,  
NEW YORK CITY.

Editor DRAMATIC MIRROR:

SIR—I notice in your issue of July 29 the fact that an original play by Miss Carrie Lowe called "The Other Woman" was produced by the Edward Lynch Players at the Brandeis Theater in Omaha, Neb. I wish to call your attention to the fact that the play produced was first dramatized by Mr. Will H. Bruno and my late wife, Miss Helen Castle, and was then called "The Whirl of Society." This was about fourteen or fifteen years ago. In the original company was Will H. Bruno, who played the light comedy of Dickie Wilkins, Miss Olga Wood was the Margaret Irvington, Mr. Edgar Lewis (now director for Lubin) was the Monty Dressler, Miss Helen Castle was the original Renee Dressler, and myself playing the lead, Robert Ansley. The rest of the cast I cannot remember. I have the original manuscript. After I had produced the play I was a member of a stock company in which Miss Lowe and her late husband, Mr. Pat Murphy, were members. Mr. Murphy asked me the privilege of copying same. I loaned him the script. He told me that at any time he produced it he would give my late wife credit. This he did on several occasions. Now I read of the authorship being claimed by Miss Lowe, which I think is very unfair and unjust to all concerned. Give credit to those to whom credit belongs, namely to Mr. Will H. Bruno and Miss Helen Castle.

Yours for fair dealing,

JOHN ELLIS.

Now with the Vitaphone Company.

## "PLAYGOERS WANT TO HEAR"

(Missouri Vaudeville Breeze.)

THE DRAMATIC MIRROR never said a truer word than was expressed in the heading of an editorial printed last week—"Playgoers Want to Hear." The Breeze has been complaining a long time about players who cannot be heard. There is little use staging a play or wasting time for a vaudeville act if the lines cannot be heard. That is half what has put sketches out of the running. Players who cannot be heard are worthless. Those who cannot enunciate their words might as well retire from the stage. The actor should be an expert in elocution. An elaborate production won't carry along a show that has some actors in principal roles that cannot make themselves understood. First-class material won't save the vaudeville artist who cannot sing or talk so that those in front get the benefit of the work of clever writers.

## ENGLISH VARIETY NOTES

BY JOHN DUNBAR.

LONDON (Special).—"Razzle-Dazzle" at Drury Lane Theater Royal, has registered an enormous hit. The comedy fares well in the hands of Shaun Glenville and Deane Tribune. Shirley Kellogg also shines. She has good numbers and her gowns were without equals. Other American artists in the Lane production include Hilda Glyder, Daley and Healey, the dancers, and Robert Emmett Keane, who made his London debut. He appeared in a scene called "Killing the Time." Keane's style was fresh and he did well despite the lateness of the hour.

Pte. W. E. Brawn, of the Canadian Highlanders, formerly Wally Broom, of the Canadian Halls, and known as "the Canadian Lauder," has been wounded and gassed in action. He is now in the hospital at Ramsgate making excellent recovery, so much so, in fact, that already he has appeared in eighty English War charity entertainments. He composes his own songs, which are popular and enthusiastically received.

Harry Corson Clarke and Margaret Dale Owen, who are one of the star turns at the Theater Royal Plymouth, this week, will, on their return to London, reorganize their comedy company and tour the provinces in their three-act comedy, "Whose Baby are You?" which was successfully played by them in England and Scotland two years ago.

## EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. No questions answered by mail.]

RICHARD NELSON.—We do not keep a record of the "cut-outs" made by motion picture censors.

BOSTON SUBSCRIBER.—Look through the files of THE MIRROR for photographs of Julia Sanderson.

M. H. Petersburg, Va.—Write direct to Francis X. Bushman, or to the Metro Company, for a photograph.

B. L. M., Mechanicsburg, O.—We do not know of the plans of Gladys Wynne for the coming season. She was last in "Just Boys."

INTERESTED READER.—We regret that we cannot furnish you with the date and place of the death of Mrs. Mary Wick Crossman, mother of Henrietta Crossman.

J. M. Q., Newburyport, Mass.—Mrs. Vernon Castle is with the International Film Company. We have from time to time published notices of both Mr. and Mrs. Castle in THE MIRROR.

A. P. D., Boston.—THE MIRROR has a weekly article, by William Lord Wright, for photoplay authors. There is also a book, by E. W. Sargent called, "Technique of the Photoplay."

S. ROBERTS, Elmira, N. Y.—Harry Fox has appeared in "Follies of the Day," "Maid in America," "Stop, Look, Listen," in vaudeville and in motion pictures with the International Film Company.

DRAMATIC MIRROR ADMIRER.—A reader of THE MIRROR informs us that Marion Barney is at present in N. Y. C. and is soon to appear in "King, Queen, Jack," which will be produced by A. H. Woods.

R. E. P., New Jersey.—You were correct. Sarah Bernhardt has appeared at the Metropolitan Opera House. She played there April 17, 20, 22, 1893, in "Leah, the Forsaken." There was a fire at the Metropolitan in September, 1892.

H. H. H.—(1) We do not know in what play Jane Kennark will appear this season. (2) Maurice Campbell publishes a little book called *Outlaw*, which is issued monthly. (3) Henrietta Crossman will appear in a new play with William Faversham. The opening date has not been announced.

CARL GARLING, Garfield, N. J.—Write to the Famous Players, 485 Fifth Avenue, N. Y. C., for a photograph of Pauline Frederick. (2) We do not know where the "Gloria's Romance" picture will be released, but if you write to the George Kleine Company at 807 E. 175th Street, N. Y. C., they might be able to give you the information.

H. L.—"Romance" was produced at Maxine Elliott Theater, N. Y. C., Feb. 10, 1913. It continued there until June 28, 1913. In THE MIRROR of Feb. 19, 1913, you will find a review of the play. Doris Keane, who was in the original cast, also played in the company on an extended tour, and opened with it in London, Oct. 6, 1915, where it is still running. The play has not been done in stock or by a small road company.

## THE MIRROR ON THE NEWSSTANDS

On account of the vast increase in cost of paper, ink, engraving, etc., we are compelled partly to restrict THE MIRROR returns from the newsdealers.

This regulation has already taken effect on THE MIRROR as well as on other papers. Many of the biggest dailies have adopted a rule making their papers strictly not returnable.

This notice is being given you, so that you may be sure to get your copy every week. Place a regular standing order for THE MIRROR with your newsdealer. In this way, you will protect yourself, the newsdealer and us.

N. Y. DRAMATIC MIRROR



## OPERA IN SMALL CITIES

Organization Established in Chicago to Sing in Towns Not on Big Company's Routes

CHICAGO (Special).—The Chicago English Opera Company has been organized here to present works in English in those cities which for one reason or another are omitted from the routes of the Metropolitan or the Chicago Grand Opera companies.

The season will begin Oct. 23 in the State of Illinois, and the Middle West and South will be visited before closing. The general manager, Basil Horsfall, has several operas to his credit, four of which have been produced in England. One of these is "Cleopatra," a one-act opera which will be given on tour in conjunction with "Cavalleria Rusticana." There are to be double sets of principals and sixty singers in the company. The repertoire will be extensive and include the standard German, French and Italian operas.

## OPENS OFFICES HERE

B. Rosofsky, English Impresario, to Direct Tours, Produce Plays and Publish Music

B. Rosofsky, an English impresario, has opened offices in the Fitzgerald Building, Broadway and Forty-third Street and will conduct an extensive business here. His principal field will be the handling of concert stars and concert tours. In addition, Mr. Rosofsky will produce and manage operas and musical plays, one of the former of which, by a noted composer, he has purchased for production here in the near future.

Mr. Rosofsky announces the production about the end of December of an American Indian grand opera, "Ramona," by the Russian composer and pianist, Platon Brounoff.

Early in the Fall, Mr. Rosofsky will install a music publishing department to advance the work of American composers. A special vaudeville department will be operated also under his personal direction. Mr. Rosofsky's enterprises were recently incorporated at Albany with a capitalization of \$25,000. Philip Mindil's publicity bureau will look after the Rosofsky publicity and advertising management. Edward C. White has been engaged as general manager.

## DALY'S TO REOPEN

Famous Theater to House International Circuit Attractions

Daly's Theater, which in late years has been devoted to motion pictures and burlesque, is to return to the legitimate drama. It will open on Sept. 4 as the New York home of the attractions of the new International Circuit.

"The Hour of Temptation," a play by Lee Morrison will be the opening attraction. It will be produced by E. A. Well, Phil Benedict, and Clarence Weiss. Under the policy of the International Circuit each house will be a spoke in the "wheel," one company playing a week in each theater, thus providing a change of attractions every seven days.

## MABEL TALIAFERRO TO ACT

To Return to the Stage to Play Title Role in "Little Orphan Annie"

Mabel Taliaferro, who has been appearing in motion pictures for several years, is to return to the stage, according to reports, to play the title role in "Little Orphan Annie," a dramatization by Robert McLaughlin of James Whitcomb Riley's poems. The drama was recently given a trial performance in Akron, O. It will visit the larger Middle Western cities before playing a New York engagement.

## MARIE CAHILL TO RETURN

To Be Seen This Season in New Musical Comedy Under Direction of D. V. Arthur

Marie Cahill, whose last appearance on Broadway was in "Ninety in the Shade," at the Knickerbocker Theater two seasons ago, is to be seen this season in a new musical comedy, under the direction of her husband, Daniel V. Arthur.

Miss Cahill will return to musical comedy via the vaudeville route, as she has been induced to take a filler at the Palace.

## ATWELL TO PRODUCE

Resigns as Publicity Representative at the Rialto

Ben H. Atwell, the director of publicity at the Rialto Theater since the opening of that motion picture theater, will forsake that field of work within the next two weeks and go into the producing business on his own account.

Mr. Atwell has long been planning to resume active managing, but had not definitely decided to resign his Rialto position until last week. His most important managerial enterprise of recent years was his direction of Pavlova, in association with Max Rabino, during the Russian dancer's first tour of this country.

## DISMISS SUIT AGAINST ACTRESS

SAN FRANCISCO (Special).—The action of Gilbert M. (Broncho Bill) Anderson against Marie Dressler was dismissed by Federal Judge Van Fleet by consent of the parties. Anderson sued for \$3,500, claiming the star had broken a contract she demanded \$2,000 on a promissory note.

# TOUR PLANNED FOR "CALIBAN"

Mackaye's Tercentenary Masque to Open in Boston in October—Southern Cities to Be Visited

"Caliban of the Yellow Sands," the Shakespearean masque which Percy Mackaye wrote for the tercentenary celebration and which was produced at the stadium of the New York City College last May, is to be presented on tour this season. It will open at the Harvard stadium in Cambridge under the direction of a number of Boston's public-spirited citizens. The sum of \$70,000 has been subscribed by Boston millionaires to pay the costs of the production, which will be on the same elaborate scale as that made in New York. Howard Kyle will act the role of Prospero, which he played so successfully in New York. About one thousand actors will take part.

The masque has been rewritten. Mr. Mac-

kaye making changes in it which were suggested by criticism. Much extraneous matter has been cut out and the cast has been shortened so that it may be presented anywhere. The promoters of the Boston production plan to present the masque in several Southern cities and also in California with a company of principals which will travel with the production. The ensemble will be handled in every case by local actors. The principals have not as yet been engaged, but it is possible that Mr. Kyle, Horace Braham, who appeared in the part of Caliban, and Edith Wynne Matthison will be among the most important selections. A large orchestra will accompany the organization.

## GERMAN MANAGERS UNITE

Rudolph Christians and Hans Bartsch to Co-operate this Season

The prospect of two rival German theaters in this city next season has been removed as Rudolf Christians, director of the Irving Place Theater, and Hans Bartsch, director of the contemplated German Bandbox Theater in East Fifty-seventh Street, have decided to join forces. The plan, as formulated, will permit of a wide variety of production and repertoire, the larger spaces of the downtown house allowing scope for musical pieces and other works requiring extensive apparatus, and the smaller confines of the uptown edifice affording ideal surroundings for plays of a more intimate nature, on the order of the Berlin Kammertheater.

Mr. Christians is an actor-manager of long experience, while Mr. Bartsch has been the intermediary through whom for years many European plays and comic operas have been transplanted to the American stage. His connections with important foreign authors, composers and publishers, will enable him to continue successfully for his patrons the importation of novelties from abroad.

The Irving Place Theater is to open on Wednesday, Sept. 27, while the Bandbox Theater premiere is scheduled for Friday, Sept. 29.

## STRIKE CONTINUES IN OKLAHOMA

OKLAHOMA CITY, Okla., Aug. 14. (Special).—The strike is still on in this city and is likely to continue indefinitely and become an endurance test. This is the fifth week. Theaters operating with non-union help are the Lyric, vaudeville and pictures; Liberty, vaudeville and pictures; Empress, feature pictures; Majestic, pictures; Folly, musical comedy and pictures; and Colcord Airline, Favorite Sextette and pictures. The Metropolitan Theater and Dreamland, under the management of Tucker Brothers, signed the union contracts a day previous to the walk-out. The Metropolitan seats 1,400 people. It shows a mixed programme of vaudeville and pictures during the Summer and plays road attractions in the Winter season. The Dreamland plays pictures only. Tucker Brothers, managers of the Metropolitan and Dreamland, have instituted a suit against the Theatrical Managers' Association for \$25,000 damages. Cora Youngblood Corson is expected to file a similar suit.

With the start of the strike the union people, including White Rat actors, musicians, stage hands and moving picture operators, rented the Metropolitan and are operating it on the benefit idea. The house did as much as \$2,100 one week.

In spite of the success of the strike from the union viewpoint the Theatrical Managers' Association shows no signs of weakening. Pickets continue to work in front of the non-union theaters without being molested by the police. The houses affected by the strike are playing to very little business, as small as \$20 a day.

## GOODWIN IN "DAVID GARRICK"

FALMOUTH, Mass. (Special).—A performance of Tom Robertson's comedy "David Garrick" will be given in the ball room of the Hotel Sippewissett, on the evening of August 19. The leading role will be played by Nat C. Goodwin, who will be supported by Marjorie Moreland and a special cast. Harry Dorton, who is a nephew of the author of this play, will be in charge of the stage arrangements. The performance is under the personal direction of Thomas Phillips.

## HIPPODROME SKATERS RETURN

Ellen Dallerup, Katie Schmidt, and Hilda Rueckert, a trio of Hippodrome skating stars, who have been abroad on their vacation, have returned to New York. Charlotte, who has been summering at Delaware Water Gap, has also returned. Rehearsals for the new ice skating divertissement which Charles Dillingham has planned for the new season at the Hippodrome, began last Monday.

## CORT'S PLANS FOR SEASON

"Flora Bella," Operetta by Cuvillier, to Be Presented—Two New Plays

Three new productions are included in John Cort's plans for the coming season. The most important of these will be an operetta entitled "Flora Bella," the book of which is by Cosmo Hamilton and the music by Charles Cuvillier, composer of "The Lilac Domino." Richard Ordynski is to stage the play and the scenery will be designed by Joseph Urban. Lina Abarbanell will be the featured member of the company.

The plays included in Mr. Cort's list are "Gold Wanted," a farce by Mary Graham-Jones, dealing with the war, in which William P. Sweetman will have the leading role, and "Margery Daw," by George D. Parker, with Kathleen Macdonald, Harrison Hunter, and Frank Bacon. Mr. Cort will send two companies on tour in "The Princess Pat," the first opening an engagement at the Standard Theater here on Labor Day.

## A NEW TINY PLAYHOUSE

Helen Freeman to Direct Nine O'clock Theater in West 58th Street—One Act Plays

Helen Freeman, who appeared in leading roles in support of William Gillette last year, is the latest member of the theatrical profession to join the managerial ranks. She will direct a diminutive theater of her own this season at 32 West Fifty-eighth Street, a few doors from Fifth Avenue.

The house will be called the Nine O'clock Theater, and will be the first theater owned and directed by a woman in New York. Miss Freeman has surrounded herself with a company of well known players, including Gertrude Clemens, Mary Farren, Nine Saville, Garia Mravalyk, Langdon Gillet, Ross Macdougall and others. One-act plays are to be presented. Among those chosen for early production are "The Merry Death," from the Russian of Nicholas Evreinov; "Who Knows?" and "Love Frightens," from the Spanish of Jacinto Benavente; a number of short plays by Maurice Baring and several translations from the German and French.

## MAUD ALLAN TO WED

Dancer to Marry Leo Cherniavsky, Musician, at Point of Meeting in This Country

SAN FRANCISCO (Special).—Maud Allan, the dancer, is to be married to Leo Cherniavsky, a musician, at the point at which they meet in this country. Miss Allan is to start a tour from the East and he from the West. They expect to meet somewhere in the Middle West.

## MANAGER MUST PAY

SAN FRANCISCO (Special).—May Foster, a vaudeville actress, appeared in the police court against J. J. Rose, a theatrical manager, who she claims left her and four other members of "The Man Trap Company" in the northern part of California to find their way home as best they might. The judge told Rose that he must either pay the salaries or go to jail.

## MABEL McCANE TO PRODUCE PLAY

Mabel McCane will produce in the Fall a new musical comedy in which she will star called "Hello, How Are You?" It has a book by Dan Russell and score by Aubrey Stauffer.

## IRENE FRANKLIN'S NEW PLAY

Irene Franklin will appear about the middle of September, under the direction of Frederick McKay, in "The Melting of Molly," a dramatization by James Montgomery of Maria Thompson Davies's novel of the same name. After a few weeks on tour she will come to New York for a run.

## ADA REHAN'S ESTATE

Miss Ada Rehan, who died last January, left property in England valued at \$2,321. The value of her property in America is said to be about \$170,000.



ON VIEW BUT NOT ON TAP.

(News Item): Milwaukee is to have a four million dollar theater, which will be surrounded by shops and will have large glass cases in the lobby for the display of goods.

TEACHING OLD DOGS NEW TRICKS.

Houdini, the "handcuff king," gave an exhibition of his skill in escaping bonds and fetters before spectators in Sing Sing prison last Thursday.

In announcing the production of the musical comedy, "High Jinks," in London, Alfred Butt carefully omits any mention of its authors, who bear the good Teutonic names of Hauerbach and Friml.

From a circular we learn that: SHAKESPEARE IS IN SEASON So is Vincent P. Sullivan's Vivid Vaudeville Version of Shakespeare's ANTONY & CLEOPATRA (The Fate of Free Love) With Surprises, Incident and Action in Every Line. No Lengthy Soliloquies, Unity Perfect. The Entire Ten Years' Romance in Three Scenes instead of Forty-Three; that's Concentration, isn't it? A GREAT BANQUET SCENE With Herod and many kings as guests; this incident is merely referred to in original.

SINGLE PILOT The Politics of Pompey are a detriment to the action. Auditors find the play sufficiently complex without his quarrel. We omit it.

PRINCIPALS FULLY REDEEMED. Many artists agree with immortal Siddons, who said she "Could play Cleopatra as she should be played, but dared not." Shakespeare only partly redeemed her, but the Vaudeville Version fully redeems her, by the introduction of her children.

SYMPATHY IS SUSTAINED By the elimination of the wife Octavia, except to "forgive them," at the final curtain. THE DEATH OF CLEOPATRA only, is partly non-Shakespearean. Write at once. It rains thrills.

Maybe you have heard of C. Nick Stark. When he is not acting he is reporting, and vice versa. He ran out of acts not long ago and attached himself to the Detroit Times. In prowling for items C. Nick heard of a tailor who in his odd moments played "Hamlet." C. Nick went after the Dane, and he sends THE MIRROR his account of his find. The stage is in the cellar of the tailor shop. There is no cast. It is a one-man "Hamlet," and John Hoffmann is the player. He is Ham, Ophelia, et al. We are grieved to the limit that paucity of space forbids the full account of C. Nick's report, so we must leave the reader to imagine what he is missing. We give the nubs:

Every "if," "and" and "but" of the Edwin Booth acting edition of "Hamlet" is spoken by this tragedian-tailor, who is what the profession regards as a wonderfully quick study. He pays particular attention to the role of the melancholic person, and his readings are marked by rare intelligence and a truly striking variety of expression in his protean efforts. Once he tried to persuade his sister May to go on for Queen Gertrude, but May believes in "safety first."

And the effects! Expert producers, stage managers, carpenters, electricians and property men could learn much from this young man. He has done away with the conventional spotlight for the appearances of the ghost, under the "dome" of which is concealed an electric globe. In this way, disillusionizing glimmerings of the "spot" are avoided.

And it is some show! Guided by an unseen rope in the hands of "Hamlet" Hoffmann, it is propelled on noiseless rollers, and moves with stately mien, and with all the majesty of the Royal Dane that was "croaked" by his villainous brother Claudius. After the final picture of the ghost, a pale moon is seen slowly rising. This is an effect that has never before been employed in productions of "Hamlet."

This Hamlet not only gives free performances to select friends, but he provides restoratives (best pardon, refreshments) between acts. After the third act of his opening performance of the Summer season he had one of the audience repair to "yon confectionery" and bring in ice cream and lady fingers.

The one-man Hamlet's performance is the most unique exploitation of Shakespeare ever dreamed of. Young Mr. Hoffmann has sets for every scene of "Hamlet." He built and painted all his own scenery and furniture (some beautiful Gothic effects), made his own costumes, improvised his hunch and spotlights and furnished his own "props." Yorick's skull is a relic from old Bloody Run Hollow. Yorick is an Indian in this representation—but then, according to Hamlet's description of him, Yorick in the flesh was something of an "Indian."

Hoffmann uses no footlights and no orchestra. In the absence of the latter he is perpetuating an idea that originated with Belasco. Music might be an alleviation," he observes, "but it would spoil the illusion." Remarkable as it may seem, John Hoffmann has never had any ambition for the stage, and has not now. He has always been a student of Shakespeare, however, with a preference for "Hamlet," which he believes contains all the philosophy of human existence. He has seen Southern, Forbes-Robertson, Mantell and others in the part, and he has something interesting to say of the conceptions of each. He thought he detected faults in the productions he has viewed, and he has endeavored to correct those faults.



# THE FIRST NIGHTER

## "SEVEN CHANCES"

Farce in Three Acts by Rol Cooper Megrue.  
Produced by David Belasco at the Cohan  
Theater, Aug. 12.

Jimmie Shannon ..... Frank Craven  
Billy Meekin ..... Otto Kruger  
Earl Goddard ..... Hayward Glun  
Halp Denby ..... Charles Brockate  
Joe Spence ..... Howland Lee  
Henry Garrison ..... Harry Leighton  
George ..... Allen Thomas  
Anne Windsor ..... Carroll McComas  
Mrs. Garrison ..... Marion Abbott  
Lily Trevor ..... Anne Meredith  
Peggy Wood ..... Emily Callaway  
Irene Trevor ..... Beverly West  
Georgiana Garrison ..... Helen McKeller  
Florence Jones ..... Florence Deason  
Betty Brown ..... Alice Carroll  
Marie Middleton ..... Lillian Spencer

"Seven Chances" may be open to the objection that the theme has been worked before, but it has life and snap and continuous interest. It is nothing new for farce writers to represent a young man required to get married within the hour or forfeit a fortune, but here the familiar trick is worked in a new way, and thanks to the quaint personality and quiet humor of Frank Craven in the role of the confirmed woman-hater, who in succession proposes to seven eligible young women in order to get his millionaire uncle's fortune, and after various turn-downs and laughable rejections completes the task in schedule time with not a minute to spare, the farce forms an entertaining feature of the early season and scored a substantial hit.

Jimmie Shannon likes women well enough, but balks at matrimony. His uncle, on a foreign automobile tour, is killed and his lawyers inform Jimmie that if he is not married by his thirtieth birthday the vast fortune goes to charity. Jimmie is appalled. He has only a few days of grace, and so far his dreams have not dwelt on any maiden who could possibly cure him of his antipathy. The only girl he has ever felt a remote interest in is Anne Windsor, and he concludes that she has too much sense to marry him anyhow. Nor is Jimmie so much interested in his own fortunes as he is in that of several of his friends, particularly Billy Meekin, who have invested in certain stocks on his recommendation and who will soon hold a flag of distress unless Jimmie makes good.

In the critical moment Billy Meekin takes over Jimmie's case, and arranges a supper party at which Jimmie is to propose to any one or all of six maidens without much regard to anything but results. Jimmie attacks his task as a soldier performs his duty in the trenches. It isn't pleasant, but it has to be so. In this way the author manages to present six strong contrasts of femininity, running the gamut from the ultra romantic girl, who kills him because of his lack of sentiment, to the little school girl who is dying to elope with somebody until the receipt of a letter from a school-boy adorer with whom she has had a little misunderstanding ends in Jimmie's being rejected even by her. But through all his experience the image of Anne Windsor grows in lucid outlines, and just as his matrimonial manager, Billy Meekin, is in utter despair and the fatal hour of Jimmie's thirtieth birthday is about to strike, the absent one turns up to disillusionize Jimmie of the idea that Anne's heart has no room for him. The plain truth is, Anne has always been in love with Jimmie, and now that the last obstacles are removed, even though sundry of the toplofty sextette of scornful maidens reverse their decisions and report a change of sentiment, Jimmie and Anne manage to harvest the bequest in complete harmony of heart and mind.

The part of Jimmie affords Mr. Craven a role that must have been written to order, for it fits him even better than his evening dress suit. It is not hard to picture him as easily qualified to monopolize the interest, and if the basic conception of the play is lacking in originality, the author is entitled to full credit for handling it in his own agreeable manner with a particularly good show of skill in devising his characters. The next important part is admirably played by Otto Kruger as Jimmie's confidant, Billy Meekin, and of Miss Carroll McComas, the most indifferent critic can do no less than declare that she distinguishes an intrinsically small acting part by method of irreproachable delicacy, as well as wit and charm of personality. With the exception of the roles of Jimmie and Billy Meekin, the parts are pretty much all character "bits." Only these two stand out in continuous interest. But every "bit" is well played, from the part of the club friends of Jimmie—Goddard, Denby, Spence, and Garrison—to the sextette of interesting eligibles, splendidly represented by Anne Meredith, Emily Callaway, Beverly West, Helen McKeller, Florence Deason, Alice Carroll, and Lillian Spencer. Marion Abbott, too, is excellent in the part of Mrs. Garrison, who rules her husband on time-clock principles.

Collectively "Seven Chances" is a good farce and affords a favorite comedian ample opportunity to hold old admirers and win new ones.

## "CHEATING CHEATERS"

A Comic Melodrama in Four Acts by Max Marlin.  
Staged by Franklin Underwood and Produced by A. H. Woods  
August 9 at the Eltinge Theater.

Steve Wilson ..... Robert McWade  
Antonio Verdi ..... Edouard Durand  
George Brockton ..... William Morris  
Neil Brockton ..... Anne Sutherland  
Nan Carey, alias Ruth Brockton ..... Marjorie Rambeau  
Ira Lasarre ..... Frank Monroe  
Mrs. Palmer ..... Winifred Harris  
Grace Palmer ..... Gypsy O'Brien  
Tom Palmer ..... Cyril Keightley  
Edward Palmer ..... Arthur Barry  
Phil Preston ..... William J. Philney  
Myron T. Hanley ..... Fletcher Harvey  
Holmes ..... William Riley Hatch

We may ponder the problem of the crook play, with its exaltation of criminal heroes and its mock redemption of the man or woman who throughout testifies his leanings toward evil and yet is redeemed according to the formula that a death-bed repentance entitles him to mercy; yet with all its faults we love it still.

It is just a little hard to accept Tom Palmer into full fellowship, burglar and leader of a band of bandits that he is, because he rescued the women and children of a mine-stricken ship; for the man who is a college graduate and therefore has a full sense of his obliquity is an anomalous character at the head of a gang of house-breakers and jewelry thieves, even if at heart he has the attributes of a hero. It is at least anomalous to think of a man who would risk his own life to save others and then go into a house, revolver in hand, prepared to do murder in the pursuit of his passion for evil. Such a character is a study for a Tolstoy or an Ibsen; in the average melodrama he will always remain a false image of man.

Mr. Marlin's latest play is a comic melodrama, in which two gangs of thieves, parading as respectable social units, plot to rob each other of an accumulated lot of loot in the form of jewelry, neither being aware of the other's true calling until the ringleader of one gang, Nan Carey, has entered the other's household and discovered the secret hiding place of the jewels, and the ringleader of the other gang, Tom Palmer, with a pal, has glimpsed his way into the other's abiding place, revolver in hand.

These acts take place at two country homes about five miles apart, which have been specially rented for the successful prosecution of the scheme of robbery designed against the other. Here is a touch of novelty that is heightened when the two gangs recognize each other's true profession and propose to pool their assets and form a joint thieves' stock company.

Throughout the proceedings we get fugitive evidence of the work of a universally feared detective, a mysterious individual who is reserved for one of the surprises of the play. Between Nan and Tom a mutual admiration has developed, neither knowing the other's antecedents or history. Nan saw Tom aboard the mined ship risking his life to save others, and Tom has discovered an irresistible charm in Nan, for which no one who sees Marjorie Rambeau in the role of Nan can possibly blame him; but while it is love at first sight it is not surrender on her part at the first assault. Nan, nominally the head of one gang, is in reality the feared detective, and in due time traps the entire joint stock company and delivers them over to the keeping of her assistants. It looks bad for all concerned, but love finds a way. Nan sees the good in Tom, and gives him his liberty, together with all the others, under stipulation that each shall devote his talents in future to running down knavery instead of promoting it. We may have some doubts about the efficacy of this cure, but in the theater it is the rule to think as the playwright would have us think, and we accept the solution as the best one tending to the inevitable happy ending that could have been devised.

Summed up, the author has taken a familiar theme, with stereotyped characters and endowed the whole with some novelties of situation and those reliable unexpected twists that will doubtless enroll "Cheating Cheaters" among the successes of the season. The playing is of the best order. Every character is clearly individualized and the action is rapid and interesting from stage to stage. First honors go to Miss Rambeau. Here is an actress who has been able to delight us in emotional work as well as in howling farce that only needed songs and dances to make it a musical comedy. Everything she does shows the result of training and intelligence with an ability to run the gamut of all moods, and or gay. With this she combines a direct personal charm and a subtle appeal to one's sympathy, so that her mastery of the role of Nan provides a little treat of delight. Mr. Keightley unfortunately gets no opportunity to display those qualities in which he is better than the superficial traits of a heroic crook. He is excellent in the part, but not wholly convincing. William Morris could not possibly be surpassed in the part of Brockton, the directing genius of the first gang. He plays the gentleman throughout and gives the character a clear touch of comedy which makes it individual and characteristic. Robert McWade is at his best in the part of an aggressive burglar who is forced to assume the part of a subservient butler and serve tea and cake when his instinct calls for demonstrative action with a flashlight and a pistol. Edouard Durand as an Italian music

teacher, but one of the gang, is as unique as ever in this line of more or less bizarre characterizations, and Anne Sutherland as a trained crook who can assume the outward seeming of a perfect lady is convincing and clever. A good piece of work is done by George Monroe as a crooked lawyer and bail-getter, and the other characters are in good hands down to William Riley Hatch, who has only a bit as a strong arm detective but does his little mightily well.

Altogether the performance is distinguished by the average entertaining qualities of an interesting crook play and by unusually good acting.

## "THE SILENT WITNESS"

Play in a Prologue and Three Acts by Otto Hauerbach. Presented by H. H. Frazee at the Longacre Theater, August 10.

Sarah Blakely ..... Mrs. Jacques Martin  
Norman Blakely ..... Edward Langford  
Helen Hastings ..... Emilie Pollini  
Rigby ..... David Higgins  
Bud Morgan ..... Donald Gallagher  
Janet Rigby ..... Miriam Doyle  
John Pelham ..... Paul Everton  
Ruth Pelham ..... Maud Gilbert  
Mr. Weldon ..... De Witt Jennings  
Wilbur Weldon ..... Will Gregory, Jr.  
Richard Morgan ..... Henry Kolker  
Dr. Wiley ..... Theodore Kehrwald  
Kato ..... S. Katsenkaka  
Wiggins ..... J. W. Ashley  
O'Leary ..... Karl Stone  
A Deputy Sheriff ..... Nathaniel Anderson

The action of the prologue occurs in Helen Hastings' room at Rushville, a small town in the Middle West, during the spring of 1897. Eighteen years elapse. Act I.—Outside the College Library, near Rushville. A September afternoon. Four weeks elapse. Act II.—Mr. Morgan's Library, Night. Act III.—Next morning. The State Attorney's Office, adjoining the Criminal Court.

Mr. Hauerbach's first serious drama, "The Silent Witness," is what the theatrical purist calls "a well-made play," and we have been taught that the well-made play is out of favor. People nowadays, we are told, haven't time for a prologue, the exposition, the development and the climax. All these points "The Silent Witness" possesses. The author asks you to follow him step by step in a logical process of revealing a thoroughly dramatic story through all its windings to its final denouement. If this is more or less old-fashioned, the work compensates by its intensity and thrilling incidents, and by its inherent sympathetic qualities and human interest. And it will take a cynical mind to deny it the ability to hold anyone's attention from start to finish. That this is beyond dispute was proved by the spontaneous applause which the audience bestowed upon a number of scenes and situations, and on the play as a whole. "The Silent Witness" is a well-presented drama which affords several players, notably Henry Kolker, Emilie Pollini, Donald Gallagher, David Higgins and Paul Everton, admirable opportunity to display some excellent acting.

Miss Pollini manifested much spirit in the part of Helen Hastings, and rose beautifully to the requirements of a taxing role. In the prologue she acts the part of a young girl who has been indiscreet in her relations with a young college student, Richard Morgan, who is announced killed in a college fire on the eve of their wedding. Helen accepts the invitation of her friend, Sarah Blakely, to hide her disgrace on her ranch in Colorado and pose as the widow of Richard Morgan. We behold her again eighteen years later, the mother of a young, manly fellow, who is working his way through the same college where his father was supposed to have perished. In reality Richard Morgan survived, and is now the prosecuting attorney of the State and prospective governor, as well as a trustee of the college. Helen, by going to Colorado, had wiped out all traces of her whereabouts, and neither knows of the other's existence. Thus father and son are brought face to face without knowing their relationship.

Some inkling of Helen's past life has percolated through into Colorado, but the story has it that she had sustained a relationship with a discarded suitor named Blakely, who disappeared with the funds of a bank the same night that Helen vanished from the scenes of her former life, and this rumor gets to the ears of Wilbur Weldon, a fellow student of Helen's son, Bud, who spreads the report on the college campus and whispers it in the ears of Rigby's young daughter—Rigby, the old college gardener, very fond of young Morgan as young Morgan is fond of him and of Janet, his young daughter.

The boys have a fight; the Weldon boy is killed by bumping his head against a log, and Bud Morgan is accused of murder. The case passes into the hands of the State Prosecutor's assistant, an ambitious lawyer who is influenced in his desire to convict the boy through the elder Weldon, a rich man and a political factor. He soon builds up a conclusive case against the lad. But just as the case is about to go to trial, Helen and Morgan stand face to face and both recognize each other. There is a powerful dramatic moment, and then Morgan learns from Helen's lips that Bud, the accused boy, is their son. Instantly all the father's instincts are aroused. He desires to save his son, but already the meshes of the law are closing around him, and only an hour remains to upset a well-fortified case of direct evidence.

The solution comes when the desperate father, who immediately takes the case into his own hands, succeeds in establishing through a microscopic analysis that the blood discovered on the log is that of an anemic, who if struck by a blow from a club could not have lived to reach the spot by the log where he was found. A power-

ful appeal to the jury results in acquittal. Morgan and Helen are reunited and Bud finds himself enfolded by two pairs of loving arms.

Mr. Kalker as the prosecuting attorney and father of Bud gives one of the best performances this gifted actor has ever presented, particularly in the last two acts, where the truth of his relationship to Helen and Helen's son is disclosed to him and he takes over the case. His tenderness is well emphasized, and in several of the later scenes he brings tears to the eyes of the most indifferent. Bud, the boy, is played with fine youthful manliness by Donald Gallagher, and a good contrast to his qualities is presented by Will Gregory, Jr., in the part of his victim. A delightfully quaint characterization is presented by David Higgins as Rigby, the old gardener, and a splendid performance goes to the credit of Mrs. Jacques Martin in the part of a kind-hearted, motherly, loquacious elderly woman who befriends Helen in the prologue by taking her to Colorado and later proves a good witness. A vigorous characterization is given by Paul Everton as the assistant prosecutor with his typical desire to get a verdict at any cost, and De Witt Jennings, as usual, with his insistence on "justice" is convincing as the father of the boy who is killed. Janet Rigby, Bud's sweetheart, is admirably portrayed by Miriam Doyle, and Maud Gilbert is excellent as Ruth Pelham, engaged to Morgan until she discovers the truth about him and Helen, when she generously resigns him to the mother of his son.

## "YVETTE"

Musical Comedy in Two Acts. Book by Benjamin Thorne Gilbert. Music and Lyrics by Frederick Herenden. Interpolations by Henley and Jackson. Produced by Paul Benedek, Inc. Under the Direction of M. Ring.

Paulette ..... E. Marie Day  
Francis ..... Eugene Hedding  
August Schmitt ..... John W. Ransome  
Countess Rechebaron ..... Rose Laharte  
Robert D. Villac ..... Crawford Kent  
Yvette ..... Chapline  
Lord Silverhampton ..... Cyril Chadwick  
Billy Tuffe ..... Ward Dewolf  
Senator Brown ..... C. Welch Homer  
Marion Brown ..... Gerlie Merrod  
Cupid ..... Elie Allan

Poor "Yvette"! No sooner does a morning newspaper, noted for its reliability, announce solemnly that this first musical play of the new season will run well into the Winter than the piece duplicates the record achieved by the "London Follies" some years ago and closes upon the same night of its production.

Really there was no possibility of "Yvette" winning the favor of audiences so critical as those who defy August heat in town. It bordered too closely upon the shades of antiquity. It possessed ingredients which we must ever cherish and hold dear but which we wouldn't recall for present day representation, unless a hopelessly sentimental mood had overcome us.

There was the German comedian with all his coarseness and tendency to blunder. There was a lieutenant (military) with sweet voice and amorous air. There was the poor, obscure heroine who, of course, turns out to be of royal (or Chicagoan) lineage. There was the silly ass Englishman. There was the fussy French hotel-keeper. There was the saucy soubrette who conducts a bold flirtation with the aggressive bell boy, and finally there was the politician from the Middle West whose wealth made possible his manners. Set these familiar characters into a French seacoast environment and you have a musical comedy which was guaranteed at the time of the first Waltham watch to run forever.

Mr. Herenden's music, though at no time distinctive or inspiring, had no gained a certain popularity had it been supplied with passable lyrics. The lines of the play proved that Joe Miller's text-book occasionally finds its way into hands other than those of Harry and Robert B.

Chapline sang the leading role, displaying a fresh voice and winsome manner. E. Marie Day, who was Edith Day when she appeared in "Pom-Pom" proved a captivating French maid and scored in a duet with Ward De Wolf upon the virtues of kissing. Cyril Chadwick was hampered by the poor material furnished him, but managed to extract some humor from his part of the Englishman. John W. Ransome struggled heroically with the role of a clumsy German. Rose La Harte was a haughty Countess and Crawford Kent made an agreeable lieutenant. Roshanara contributed two dances as features of the second act.

## "PLEASE HELP EMILY"

A Flirtation in Three Acts by H. M. Harwood. Presented by Charles Frohman at the Lyceum Theater, Aug. 14.

Emily Delmar ..... Ann Murdock  
George Delmar, Emily's father ..... Hubert Druce  
Sir Samuel Lethbridge, Emily's guardian ..... Kenyon Musgrave  
Lady Lethbridge, his wife ..... Maud Milton  
Julia Marchmont, Emily's cousin ..... Alice John  
Mrs. Moxon, aunt to Emily and Julia ..... Jeffreys Lewis

Richard Trotter ..... Charles Cherry  
Herbert Thredgold, his friend ..... Ferdinand Gottschalk  
Francis, Trotter's servant ..... John Harwood  
Cyrus P. Bennett, an American ..... Sydney Blair  
M. Bosc, manager of hotel at Ostend ..... J. J. Horwitz

Rene Dufour ..... Jules Rancourt  
Lady of the Big Hat ..... Alice Hale  
A Detective ..... Joseph Allenton  
A Gendarme ..... Ben. Probst  
A Belgian ..... Anton Ascher  
A Walloon ..... Vernon Kelso  
Servant, at Sir Samuel's ..... Wallis Gibson

If "Please Help Emily" does nothing else, it supplies a good object lesson of



what constitutes the difference between an English and an American comedy. One will be able to get a better understanding of the difference if he will see the piece at the Lyceum and then visit the Cohan to see "Seven Chances." In England, "Please Help Emily" is reputed to be a big success. In America it will probably not share that enviable fate, even with all the viracity and abandon which Ann Murdock throws into her endeavor to make an intrinsically dull English comedy acceptable to a wide-awake Rialto audience. So far as Miss Murdock is concerned, she proved herself a "live wire" in the part of Emily, and if the play meets with any success here it will be entirely due to her cleverness, exuberance and ingratiating personality.

Fundamentally the piece has an idea; it is not exactly a clever one, but it will pass. The trouble with "Please Help Emily" is that it is compounded after the method in vogue when the unwritten law of the theater called for five acts though there was only enough material to go around for three. It is mostly dialogue clothing an adventure which borders on the risqué without ever coming within hailing distance of violating any of the proprieties, an attempt to be a devil of a fellow on lemon-and-ginger-ale. Possibly with a comedian of the character of Hawtrey, who played the part of Trotter in London, there might be a heightened interest; with Charles Cherry in the role it loses in importance, simply because Mr. Cherry, though a good leading man, is an indifferent actor of comedy.

The one happy thing about the whole performance is the character of Emily. Emily is a sort of sublimated Topsy, an idealized Nan the Good-for-Nothing, an accented being of wilful perversity and inspirational devilment. The programme description of the play as "a flirtation in three acts" hits the nail on the head. Emily has the instinct developed to its highest expansion.

On a plunge into the darkest corners of London she picks up a raw American on a sight-seeing exploration and has him escort her to the bachelor quarters of Richard Trotter, a gentleman of leisure who himself practices a career of conquest, but maintains his eminent respectability, and instructs his household to the intelligent management of a highly developed butler. She dismisses her American friend, and as the hour waxes on the early morning and Emily hesitates to face her respectable uncle, she takes possession of Trotter's bathroom and bed, and with the connivance of Francis retires to sleep off the effects of her night's innocent carousal. Trotter in the meantime is himself absent. One indulgent aunt gives out the report that Emily has rushed off to Brussels to visit another, nominally sick, aunt. When Trotter comes home, his first surprise over, they determine to go to Brussels together, and in the second act turn up at Ostend, where they rush into the arms of the reputedly sick aunt, a very vigorous elderly person with an air of broad authority. Here at a hotel Emily gets mixed up in a flirtation with a young Frenchman, and through a series of farcical misunderstandings, Trotter, the aunt and a mutual friend are arrested on suspicion of indiscriminate sexual relationships, which seem to be inhibited at Ostend. Everything is smoothed out in the last act. Although Trotter was engaged to Julia Marchmont, Julia's strict moral nature revolts at what she conceives to be Trotter and Emily's too free and easy manners and compromises by marrying Threadgold, to the great relief of Trotter, who marries Emily.

In the hands of Shaw, this material would have suited a comedy of particularly bright wit; but for the most part the dialogue is commonplace while there is little action, and the piece drags in all but its most essential moments. The acting all around is good. John Harwood is especially clever in the role of Francis, the butler, and pretty well monopolizes the humor of the piece. Hubert Bruce is hearty and whole-souled as Emily's father; Kenyon Musgrave gives a good account of himself as the ostentatious and bumptious Sir Samuel, while Ferdinand Gottschalk is thoroughly characteristic in his own particular vein as Threadgold. Miss Jeffreys Lewis gives a reliable performance of the role of the Brussels aunt, and Maud Milton is effective as Lady Lethbridge. Alice John plays Julia in an unexceptionable manner, and Sydney Blair does the best possible with the role of an impossible American.

Miss Murdock realizes all the expectations that center in her first stellar venture; she has a part which enables her to appear in some unique costumes, including Trotter's pajamas and a bathing suit that would come under the ban of our own moral regulations for the texture and length of bathing suits, and she throws vim and vivacity into every moment of her presence on the stage. If the comedy gets over it will be due to her.

#### "KATINKA"

Otto Hauerbach and Rudolf Friml's musical play, "Katinka," which ran for over 200 performances last season at the Forty-fourth Street and Lyric theaters, was revived last Monday night at the Lyric. It will be presented for a brief engagement before beginning a tour of the principal cities. The cast remains the same with the exception that Audrey Maple has replaced Edith Thayer in the title-role and Bourke O'Sullivan has succeeded Albert Ash in the part of Boris. Others in the cast include T. Roy Barnes, Ada Meade, Albert Sackett, May Thompson, F. Stanton Heck, A. Robins, Pence Noel, Norma Mendoza, Bernard Gorcey, and David Reiss.

Florence Moore, of "The Passing Show of 1916," has purchased a chicken farm near Freeport, Long Island.

#### ACTORS' EQUITY ASS'N.

A. E. A. Rules to Be Part of New Form of Contract—New Chicago Members

Members of the A. E. A. Are Most Earnestly Urged to Send in their Reliable Addresses to the Office of the Association



At a Council meeting three years ago one of the members exclaimed upon hearing the secretary's report: "Heavens! If we take up every claim or grievance actors may think they have, we'll have more than enough work to occupy us the rest of our lives." It was determined that we could not undertake the consideration of any cases occurring prior to the complaining member's election.

With this exception the A. E. A. has ever given a sympathetic hearing to all tales calling for its aid in securing rightful redress to members. There have been occasions when the complainant's story was really a confession of his own faults, and we have had to tell him so.

The Contract Committee has recommended that when the revised form of contract shall be printed the A. E. A. rules and regulations to govern actors in their engagements shall appear as a part of it.

Speaking of the advisory activities of our office remind us that one day recently a conservative councilman came in and upon beholding five or six members, women and men, waiting in turn for legal advice, he said: "I tell you I like to see them coming here like this. It's fine!"

The Chicago office reports ten new applications for membership. A meeting was held under its auspices a few days ago and Mr. Edward Mawson spoke for the association. Mr. L. Andrew Castle, who has been our zealous deputy in Chicago, must depart on a professional tour Aug. 27. We are perplexed as to how to get a worthy successor to him on the same terms.

Some experienced men were seriously discussing the points of difference between certain groups that belong to the American Federation of Labor and who, at the first thought, would seem to be in the same class as to economic rights, when one of them said: "Do you know that the locomotive engineers and the locomotive firemen are in the A. F. L. each with a separate charter?"

Mr. Levi H. Fuller, our corresponding attorney in Chicago, writes us that he will be unable to take effective action in a case that we are eager to press until the plaintiff member can be within the jurisdiction of a Chicago court. The young actress concerned has been in a Massachusetts stock company all Summer. When her fortunes will carry her Westward again remains to be seen. The nomadic actor has to suffer injustice very often because he or she must move on to gain a livelihood. The end is not yet, however.

BY ORDER OF THE COUNCIL.

#### IN THE SPOTLIGHT

Ethel Clifton, a dramatic actress and playwright, seeking material for a new play, uncovered a tempest in Hoboken, N. J., recently. A "get-wed-quick" syndicate is operating there, and hundreds of marriages performed during the last two years may prove to be illegal because the runners engaged by the syndicate gave false testimony. The law requires that the witnesses must personally know the contracting parties. The "runners" failed to thus qualify. The police authorities in New York and Hoboken are working on the case.

Annette Tyler, who created the character of the absent-minded and hysterical young woman in May Tully's newest vaudeville offering, "Flinders' Keepers," will retire from that playlet at the end of this week for the purpose of negotiating an appearance in one of the comedy productions slated for an early Broadway showing.

Arthur Hammerstein has engaged Audrey Maple for the title role in "Katinka," which reopens at the Lyric Theater on Monday, Aug. 14.

Frances Demarest has returned to New York after a vacation in Halifax, N. S. Robert Paton Gibbs has returned to New York from Florida to join Richard Walton Tully's production of "The Flame."

Joseph Lertora, who was last seen in "The Princess Pat," has been engaged for an important role in "Noto," a Japanese comic opera by Mary Lee Wertheimer.

Sam H. White and Lou Clayton, a new team of dancers, have joined the Ziegfeld Midnight Frolic.

Garland Gaden and Laura Lorraine (Mrs. Gaden), have sold their Long Island home to General du Pont and are spending the Summer at Asbury Park.

H. H. Frazee has engaged the Bendix Salon Quartette to furnish the Entre-Acte music for the Long Acre Theater this season. Arthur Lidsten will be the solo violinist.

Whitford Kane has abandoned further vaudeville engagements with "Lonesome Lake," and has gone to the seashore.

Anna Held will shortly return to town to join the rehearsals for the new revue which she is to produce under the management of Lee Shubert, at the Casino Theater, early in October.

William Elliott has returned to New York from his Summer home at Siasconset and is rehearsing the three com-

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panies which are to present "Experience" on tour.

Mr. and Mrs. Otis Skinner have gone to Maine on a fishing trip.

Juliette Day is Oliver Morosco's selection for the leading female role in his forthcoming New York production of the comedy, "Up Stairs and Down," by Frederic and Fanny Hatton.

Charles Lane, who appeared in "The Cinderella Man" during its long run at the Hudson Theater last season, has bought a large section of land on Cape Cod. It is near Pleasant Bay, where he plans to build a complete Summer camp. He will return to New York late in August.

Brigham Royce, after an absence of more than two years from active stage work on account of illness, has returned to New York to begin rehearsals for a leading part in "The Little Shepherd of Kingdom Come."

Signor Ottoro arrived in New York last week after a successful engagement in Chicago and Canada, where he introduced a number of modern and original dances. He made special appearances at the South Shore Country Club and the Illinois Athletic Club. The latter association gave him a most flattering endorsement, stating that his dancing and that of his partner was the finest ever seen by the club.

Morris Gest engaged Walter Sanford as manager of the Manhattan Opera House. He has been Klaw & Erlanger's manager in St. Louis for five years and prior to that was manager of the Willis Wood Theater in Kansas City and of the two Shubert theaters in Philadelphia. He succeeds Frank G. Miller at the Manhattan, Mr. Miller becoming manager of the Chicago Theater, formerly the American Music Hall.

#### NEW YORK THEATERS

LYCEUM West 45th St., nr. B'way. Eves. at 8.30. Matinees, Thurs. and Sat., at 2.30.

Charles Frohman presents

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A. H. Woods presents

### CHEATING CHEATERS

By Max Marcin.

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A. H. Woods presents

### HIS BRIDAL NIGHT DOLLY SISTERS

By Lawrence Rising Revised by Margaret Mayo

H. H. FRAZEE'S Theatre, 45th St. West of B'way. Eves. at 8.30. Mts., Wed. and Sat., 2.30.

H. H. Frazee presents

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By Otto Hauerbach.

Staged by Robert Milton.

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RIALTO B'way, at 42d St. Continuous from Noon. Daily Matinees, 15-25-50. Nights 25-50. W. S. HART in "The Patriot" Dr. Sugden's personality explained Alaskan pictures. Jeanne Maudouze, late Metropolitan Opera Co. soloist, orchestra and Keystone comedy.

CORT West 45th St. Eves., 8.30; Mts., Wednesday and Saturday at 2.30. Wednesday Mts., Pop., 50c to \$1.50

Arthur Hammerstein presents

The Farce-Comedy Success

### COAT-TALES

Clever, Wholesome and Clean.

By Edward Clark.

With Tom Wise, Louise Dresser and a Notable Cast

Laddie Cliff, the vaudeville artist, who is sailing for England to join the British Army, was tendered a dinner at the Friars' Club on Monday night, August 7.

Francis Xavier Hope, George M. Cohan's general manager, is having his first real vacation in ten years and is spending it on the New Jersey shore.

Louis Fancher has designed the poster for the Am's production of "Pierrot the Prodigal" at the Booth Theater.

Otto Motzan, a new composer, who contributed some of the music in "The Passing Show of 1916," has been engaged by the Winter Garden management to write some of the musical numbers for the new October show.



# NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

## OAKLAND STOCK SUCCESS

Many Prominent Players Specially Engaged for Manager Ebey's Attractions

OAKLAND, CAL. (Special).—In conjunction with its vaudeville programme, the Orpheum Theater has made use of a fully equipped stock company during the Summer season, presenting excellent plays in addition to the vaudeville programme. The venture has proved acceptable to Oakland theatergoers. The vaudeville features have, in many instances, been used between the acts of the play, suggesting to the older generation the practice in vogue in other years of providing "specialties" between acts.

The season opened in June with "The High Cost of Loving," written by Frank Mandel, a San Francisco man, whose presence in the Bay Cities at the time of its production, lent added interest to the offering.

Justina Wayne has been added to the company, making her first appearance as leading woman in "Sadie Love" on Sunday, August 6. Miss Wayne formerly played leads at the Alcazar in Frisco at the Liberty Theater in Oakland.

Helen Vivienne was especially engaged to play Alma in "Alma, Where Do You Live?" during the week of July 23, and Jack Sheehan, an Oakland boy, who has been in motion picture productions in Los Angeles for two years, was added to play the role of Pierre La Peach, opposite Miss Vivienne.

Lee Millar and Anna McNaughton, who were in "The Great Lover" last season, and who make Oakland their Summer home, joined the company for two weeks. Mr. Millar appearing in "A Pair of Sixes."

J. Anthony Smythe stopped over from Los Angeles while en route to Seattle, to play in "A Pair of Sixes." He was for many seasons with the Liberty Stock Company and his large following was in evidence during his recent engagement.

The stage direction of the Orpheum Players has been in the hands of Walter B. Gilbert, stage manager last season for the Baker Stock Company.

A new departure was made by the Orpheum Theater management in the appointment of Lucile Webster as special designer of stage settings. Miss Webster has given her time to this feature of the productions and the result has been satisfactory, the beauty of the stage settings being one of the most pleasing features of the productions. Miss Webster plans to remain in this field indefinitely, and is making a study of the art with a view of engaging in it to a larger extent during the coming year. Miss Webster's husband is James A. Gleason, First Lieutenant of Battery B, now on the Mexican border. He was the light comedian of the Alcazar Stock Company in San Francisco when the National Guard was ordered out.

## UTICA COMPANY CLOSES

UTICA (Special).—The Wilmer and Vincent Players closed their season at the Shubert on Aug. 12. The final bill was "Rebecca of Sunnybrook Farm." Helen Menken, who has been leading woman for the entire season of fourteen weeks, gave a clever performance in the title-role. Vida Croly Sidney as the aunt was particularly good. Others in the cast were Frank Stirling, Charles Kennedy, Arthur Edwards, Joel Friedman, Miss Norton, and Miss Boyd. The company has averaged a fair measure of success and has presented a wide range of plays, from "The Old Homestead" to "The Law of the Land." There have been two leading men, Charles Dingle, who left to do a single in vaudeville, and Robert Hyman. While the performances as a rule were good, no one personally came brilliantly into the limelight.

The Shubert is to be known hereafter as the Colonial. This is to bring the theater into line with the string of theaters operated by Wilmer and Vincent, all of which are Colonials or Orpheums.

ARTHUR L. WILCOX.

## COLORADO COMPANY IN BALTIMORE

The Lafayette Players, a colored stock company, opened at the Colonial Theater, Baltimore, on July 23, with "The Price," to be followed by "The Third Degree" and the third week in "The Ghost Breakers." The company is under the management of A. C. Winn. Edgar Forrest will direct the Baltimore organization. The Lafayette Players will present "A Pair of Sixes" at the Lafayette Theater, New York city, week of Aug. 8.

## WINNIPEG COMPANY REOPENS

WINNIPEG, CANADA (Special).—The Dominion opened July 31, after being closed two weeks, with the Permanent Players in "The Common Law." Frank Camp and Anne Bronaugh are playing the leading roles.

This is the eleventh season for the Permanent Players, the personnel changing only a little from year to year. Frank Camp being in the first cast; Fredrick Kirby returns as "heavy man," after one season's absence. Blanche Chapman is still with us.

GEORGE E. MCEATHRON.

## ACTIVITIES OF STOCK FOLK

News of Plays and Players from Widely Scattered Points

Hazel Burgess, erstwhile leading woman of the Poli Players, Hartford, is "resting" at her home in Cambridge, Mass.

John Halliday and Eva Lang have been engaged to open the Alcazar Theater stock season in San Francisco late in August.

Charles Compton will begin a short stock season next week. In January he is to have a leading juvenile part in a play to be produced in New York.

The Wilkes Players at the Orpheum, Seattle, presented "The Dollar Mark" week of July 30. Phoebe Hunt, J. Anthony Smythe, and William C. Walsh played the leading roles.

The James P. Lee Musical Comedy company presented a new comedy, "Safety First," at the Lincoln Park Theater, Fall River, Mass., week of Aug. 7. Madeline Lee, Nate Wentworth, and James P. Lee were seen in the leading parts.

Mildred Florence opened a five weeks' stock engagement at Keith's Theater, Portland, Me., Aug. 8, in "Marrying Mary," and will be seen in the title-role of "Polly of the Circus" the following week.

Edmund Abbey will return to New York from Hamilton, Ont., in a few weeks to start rehearsals with H. H. Frazee.

Miss Sydney Shields closed her successful engagement with the Albee Players in

in the leading feminine roles and Mr. Hammond in juvenile parts. Miss Desmonde has been for three seasons as leading ingenue with George Arvine at the American Theater, Philadelphia. Her marriage to Mr. Hammond took place on Dec. 30 last.

The Poli Players of Wilkes-Barre, Pa., played "Tess of the Storm Country" to capacity business the week of August 6 in the cast were Ann O'Day, Alfred Swenson, Nan Bernard, Henry Dehler, William Blake, and others.

Joseph Lawrence, well known in stock circles, is spending his vacation motoring through New England. He intends to rusticate in the White Mountains until the early part of September.

Florence Webber and Bernard Daly closed their engagement August 5 at Poli's Theater, Hartford, Conn., after two successful weeks. This week the Poli Players are headed by Neil Twomey, author of "A Bluff Game," which is to be the closing week's vehicle.

The Hyperion Players open in New Haven on Sept. 4. Carl Jackson, John Dillon and Director Harry Andrews will be with the company.

"Big Jim Garrity," by Owen Davis, is this week's offering of the colored stock company at the Lafayette Theater, New York. The following week the same com-



MISS CLAIRE SINCLAIR, James and Bushnell, Seattle.

One of the Favorites in the Wilkes Stock Company. That Had a Successful Season in Salt Lake City.

Providence on August 5, and was succeeded by Katherine La Salle. "Jerry" was selected for the introduction of Miss La Salle and our Providence correspondent states that she proved a captivating heroine. Others in the cast who scored were Minor Watson, Berton Churchill, Ida Stanhope, Helen Helmer, Ralph Remley, Stuart Beebe and Lawrence Ewart.

Mr. and Mrs. John D. Hammond (Lillian Desmonde), are spending the Summer at their cottage, "The Keswick," at South Haven, Mich. They will open with Otis Oliver at South Bend, Ind., on Sept. 3, in "Seven Keys to Baldpate," Miss Desmonde

pany will play this piece at the Howard Theater, Washington, D. C., and week after that at the Colonial Theater, Baltimore, Md.

F. James Carroll, the manager of the Poli Theater, Scranton, Pa., is in New York City looking up some of the latest successes and also to consult S. Z. Poli in regard to the Winter season.

"Outcast," with Winifred St. Claire in the leading role, is the attraction week ending August 19, at the Trent Theater, Trenton, N. J., under the management of Earl Sipe.

Mercedes Lake, Marie Palmer, David Gossett, Beulah Gwynne, and others, and the productions under the direction of that master mind, James A. Bliss, assisted by Hugh Graesser, Robert Tuttle, Al. de Beers, and William Griggs, have won the most enthusiastic praises. "Under Cover," "Kick In," "The Old Homestead," "Mrs. Wiggs," "The White Sister," "The Squaw Man," and other successes have been presented, and all signs point to a solid fifty-two weeks' run.

## VAUDEVILLE-STOCK

Frances McHenry Makes New Form of Production in Milwaukee

MILWAUKEE, Wis. (Special).—A vaudeville stock engagement is one of the novelties that the Summer season in the Middle West has developed and one that is being watched with much interest by vaudeville and stock producers throughout the country.

Frances McHenry, well known stock leading woman and producer, is the originator of the idea, which promises to give a new angle to the vaudeville and stock situations during the new season.

Miss McHenry is now playing an indefinite engagement at the Crystal Theater in this city. As presented by her, vaudeville-stock is not the old form of production that made a feeble bid for recognition some years ago. Instead Miss McHenry presents a new series of playlets each week, with herself in a wholly new character. This solves the problem of cheap bills for the Summer vaudeville house and enables the manager to present a stock star as his chief drawing card. Miss McHenry is in her second week at the Crystal Theater, and though business has been large from the start it is growing daily. She directs all of her productions as well as playing the leading roles. Other dates are to follow her Milwaukee engagement.

## GLASER TO PRODUCE PLAY

To Offer in Rochester, "Bonnie," by Maravene Thompson

Vaughan Glaser, the well-known stock leading man, intends entering the producing field this season. In Rochester, N. Y., where Mr. Glaser has a large following, he will try out in stock, "Bonnie," a new play by Maravene Thompson. Miss Keith Wakeman, Lucille La Verne and several other players have been specially engaged for the presentation of the play, and arrangements have been made for several New York producers to witness the performance.

## CATLETT SCORES IN ELMIRA

ELMIRA, N. Y. (Special).—Walter Catlett, a favorite of three years ago, and one of the stars of the "So Long Letty" company, was added to the Horick's Opera Company for the production of "The Tenderfoot," at Horick's August 7-12. Mr. Catlett scored a decided hit as Prof. Zachary Pettibone. Bobby Woolsey, as Barker, pleased immensely. Leona Stephens was excellent as Sally and Alice Hills continued the splendid work that has marked her as a favorite all season. Irene Grange, William Naughton, Leonard Hollister, Fred Emerson, Clyde Marsh, Jack Holden, Ernest Guyer, C. W. Moore and Evelyn Downer were others who aided materially in the success of the production. It was staged by Charles H. Jones. "The Yankee Girl" 14-19. J. MAXWELL BEERS.

## TO START CIRCUIT IN PROVINCES

ST. JOHN, N. B. Aug. 14. (Special).—William C. Green of Portland, Me., manager of the Pine Tree State Amusement Enterprise, left this city yesterday for a trip through the Maritime Provinces, in the interests of a theatrical circuit which he expects to establish. He has available for this purpose musical comedy, musical stock, dramatic stock, and tabloid, his idea being to give the playgoing public about two weeks of dramatic stock, followed by musical comedy, musical stock, and a week of tabloid, after which he will return to dramatic stock, the different companies following themselves in rotation over the circuit.

## EXTEND TORONTO SEASON

TORONTO, CANADA (Special).—The engagement of the Robins Players at the Royal Alexandra has been extended to the first of September. This week "The Commuters," a new comedy to Torontonians, is the bill and is proving a delightful offering. Edward Robins returned to the cast after a week's rest, as Fletcher, and his performance was as usual easy and graceful.

Jerome Renner as Larry Brice and Reina Carruthers as Hetty, his wife, are splendid. Vivian Laidlaw returns to the cast as Mrs. Graham and does excellent work. H. Webb Chamberlain, who appears all too seldom, scores as the Rube. Frances Neilson as the maid is charming. Last week "The Conspiracy," new to this city, was the offering.

Thomas McKnight, stage director of the Robins Players, is ill and confined to his bed.

GEORGE M. DANTRÉE.

## TO PLAY IN KANSAS CITY

Aline McDermott, who has been in retirement for several months as the result of severe injuries sustained in an automobile accident, will be leading woman at the Willis Wood Theater, Kansas City, Mo., opening Sept. 17, in "Kick In." Alfred Cross, Florence Roberts and other well known players will be of the company.



## NEW PLAY AT HARTFORD

"The Bluff Game," by Neil Toomey, the Closing Attraction at Poli's

HARTFORD, CONN. (Special).—"The Bluff Game," a new farce comedy from the pen of Neil Toomey was the closing attraction of the stock season at Poli's Theater, week of Aug. 7. The leading part was taken by the playwright. Mr. Toomey was formerly understudy to William Gillette and has himself taken leading parts in road productions; he gave an excellent performance as the star bluffer. The theme of this play is founded upon the ability of a successful bluffer to make a way in the world. At the close this theory is exploded and the hero saves himself by marriage to a wealthy and very attractive widow. Ninia Bristow played this part very well. Incidentally she wore several unusually striking gowns. Enid May Jackson played opposite John Wilson and both gave very good portrayals. Carl Jackson was disguised in an extensive make-up and did excellently as a rural character as did J. Irving White in another role of this type. Cecil Lugin, Tom Senn, Gilberta Faust, Harry C. Fischer, Ed. Owens, Chas. Andre and several extra players did satisfactory work. There were many very humorous situations in the play and all the comedy was of a very clean type. The action is rapid and the situations profuse. It reminds one somewhat of "Get-Rich-Quick Wallingford," and in parts the action resembles that of "Seven Keys to Baldpate." The audience applauded very frequently and appeared well pleased.

Poli's Theater will remain dark for one month. On the first week in September it will re-open with "three-a-day" under the management of Mr. Vanni for the past several weeks in charge at the Palace. Good business is anticipated.

SEYMOUR WEMYSS SMITH.

## PREMIERE IN DETROIT

"Prince or Vagabond" Produced by the Bonstelle Company

DETROIT (Special).—"Prince or Vagabond," by John Sinclair Blake, was given its first production at the Garrick Theater last Monday night by the Bonstelle Company. The play follows a whimsical trend—a prince of a mythical kingdom and John Falcon, child of nature, a poet and artist of many countries, entering the story through complicated means. The play is also one of modern society and conventions, reflecting the follies, eccentricities, weakness and strength of a small town coterie of people comprising its society cult. Rosamond Mearely has tired of life. In the dead of night she receives a mysterious visitor, who opens before her eyes glowing pictures of woods and streams, of the love of humanity—then he is wounded and there tumbles about her the realities of life, scandal, gossip and threats. Her vagabond prince recreates the picture and she again finds that life is sweet and worth living.

## NEW CINCINNATI COMPANY

CINCINNATI (Special).—A theatrical plan that is rather new in Cincinnati will be launched this season by Harry Hart, former manager of the Olympic Theater. According to Mr. Hart's present plans, he will re-open the Lyceum Theater, Central Avenue near Fourth, to present plays by a stock company and vaudeville programmes. The stock company will hold the boards three days a week, and then the vaudeville bill will play the balance of the week. A theater is to be secured in Covington and at the close of each Cincinnati engagement the stock company or vaudeville performers will move on to Covington, forming a sort of two-house circuit.

## BRONX TO HOUSE MELODRAMA

The Bronx Theater that has housed the B. F. Keith Bronx Stock Company for the past two seasons will open Saturday, August 26, with popular melodrama at popular prices. IDA C. MALCOMSON.

## Who, What, Where, in Stock

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## WILSON THEATRICAL LEAGUE

A. H. Woods has organized the Woodrow Wilson Theatrical League, to work for the President's re-election. Among the members enrolled are Klaw & Erlanger, Coban and Harris, Selwyn and Company, and Charles Dillingham.

## "PASSING SHOW" TO REMAIN

"The Passing Show of 1916" will remain at the Winter Garden until Oct., at which time the new Fall production for this theater will be staged.



Hortak Photo, S. P. L. A.

ERNEST WILKES.

The Popular and Successful Manager of the Wilkes Stock Company.

## ST. LOUIS COMPANY IN REVUE

ST. LOUIS, Mo. (Special).—At the Park the "Encores of 1916," a new revue of the type that has achieved much local fame at the Park and Shenandoah, is the current attraction. It is credited to Roger Gray except as to the incorporation of Herbert's old vaudeville operatic sketch, "Songbirds," which composes the first part. The piece is doing well. Gray, himself, Florence Mackey, Sarah Edwards, Billy Kent, Carl Gantvoorth, and the others of the company scored individual hits. Carl Hadyn has been suffering with a heavy cold and is out of the cast, and the management has discovered in the chorus a substitute tenor in the person of young Arthur Sherman. Sherman has made a decided hit with the Park patrons. He took four encores in "The Bohemian Girl," when he was called upon to succeed Hadyn on what was little more than a moment's notice.

A new barytone, Francis Lieb, is billed to succeed Carl Gantvoorth next week, when "San Toy" is to be the offering.

HAGERMAN.

## ROCHESTER PLAYERS' PLANS

ROCHESTER, N. Y. (Special).—"The Big Idea" was the offering of the Temple Players for their fifteenth and final week at the Temple August 7, after which the company disbanded for short vacations prior to opening with road and Broadway attractions for the winter. Grace Huff and Carl Anthony completely won their audience by their clever and finished playing. Robert Homans made his usual personal success in the part. Mr. Anthony will motor to his home at Asbury Park, and rest until November, when he will join the Denham Players at Denver. Miss Eddie Boyd and Forest Orr, both very popular members of the company, are slated for Broadway attractions. Teresa Dale will enter vaudeville in a playlet written especially for her. Other popular members of the company were Georgia Woodthorpe, Ralph Kline, and Ralph Locke. Extensive alterations will be made on the stage of the Temple before the vaudeville opening the first week in September. Elaborate stage settings were in order when required by the Players, and under the management of Edward Renton, they have given Rochesterians an opportunity to see many new and worthwhile plays.

LEFFINGWELL.

## "SHERLOCK HOLMES" IN SCRANTON

SCRANTON, Pa. (Special).—William Gillette's "Sherlock Holmes" was the attraction at the Poli, by the stock company week of August 7, to excellent business. Walter Richardson gave a notably pleasing characterization of the title part. Arthur Huchanan as Moriarty, gave one of the finest character studies seen here in many a day. Henry Carlton gave a strong performance of the part of Larrabee and Stewart E. Wilson was seen to good advantage in the part of Dr. Watson. Edith Winchester was splendid as Madge Larrabee. Others in the well balanced cast were Kerwin Wilkinson, Edouard D'Oise, Master Willie Wheeler, James Brennan, Benton Day, Wilbur Norman, Tony Hodges, Martin Jennings, Lilyan Bunn and Helen Gillingwater. The staging, under the direction of Augustin Glassmire, was all that could be desired. For week of August 14, "Nearly Married."

C. B. DERMAN.

Frank Howe, Jr.

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## "BUNKER BEAN" POSTPONED

Joseph Brooks, through arrangement with the Messrs. Shubert, has postponed the New York presentation of Taylor Holmes in "His Majesty Bunker Bean," previously announced for Aug. 28, at the Astor Theater, to Monday, Oct. 2. The comedy will begin its season on Sept. 28 at Atlantic City.

## "HAVE A HEART"

Messrs. Klaw and Erlanger have arranged with Guy Bolton and P. G. Wodehouse for the production of the musical comedy, "Have a Heart," the score of which is by Jerome Kern. Messrs. Bolton and Kern are the authors of "Nobody Home" and "Very Good Eddie." Mr. Wodehouse, well known in England as a lyric writer and librettist, will write the lyrics.

GEORGE HENRY  
TRADER

DIRECTOR, late with Miss Adams' Chantier, etc., Treasure Island, and Harriet Ford's and Harvey O'Higgins' new play "Mr. Lazarus," 12 West 98th St., New York

## JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman.

## LOUISE MULDER

Original Frau Quixano, "The Melting Pot" En tour

M. S. Bentham has signed Grace Fisher, the vaudeville songstress, with the Shuberts for the next Winter Garden production.



# May Buckley

All communications, Low's Exchange, 1123 Broadway, New York City



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TYPES

(Why aren't you working, Jack?  
Well, I'll tell you, Jim—)

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### RUSSIAN BALLET COMING

Diaghileff's Troupe Will Open at Manhattan  
October 9

Serge Diaghileff's Ballet Russe, under the direction of Wassily Nijinsky, will open a New York engagement at the Manhattan Opera House on Oct. 9 before beginning an extensive tour of the country. It is announced yesterday by the Metropolitan Musical Bureau, which will book its engagements.

Among the musical artists, which the bureau will have under its management this season and who will make tours this fall, are Pasquale Amato, Melaine Kurt, Maria Barrientos, Giovanni Martinelli, and Ernest Schelling. The contemplated tour of the Metropolitan Opera House Orchestra next Spring will also be under the management of the bureau.

### PERRY J. KELLY ACTIVE

To Present "Home Town Girl" and "Prince of Pilsen" on Tour

Perry Kelly's "Home Town Girl," with John Hyams and Lella McIntyre in the leading roles, will open its new season next week at Easton, Pa. Eda Von Luke, Maude Beatty, Doris Vernon, Dorothy Reich, Maurice Darcy, Roy Purviance, and John Hall are in the cast.

In Perry Kelly's revival of "The Prince of Pilsen," which opens at the Jefferson Theater, Portland, Me., early in September, Charles Horne will play Hans Wagner, with Edward T. Mora, George Myers, Frank MacEwan, Walter James, Charles Hall, Estelle Birney, Irene Duke, Dorothy Delmore, Lillian Sands, and Margaret Potter in the cast.

### HEBREW PLAY TO BE GIVEN

Edwin A. Relkin to Present "Who Is the Father?" by Shulam Asch

Edwin A. Relkin, theatrical manager, is arranging to present a Hebrew play with an entirely Hebrew cast on Broadway this season. The play, a drama of Russian life, is called "Who Is the Father?" and is from the pen of Shulam Asch. The leading role will be played by Jacob P. Adler. The premiere is scheduled to take place in September.

### HOWARD KYLE PLAYERS APPEAR

The Howard Kyle Players presented scenes from Shakespeare at New Rochelle last Saturday night, Aug. 12, under the auspices of the Wykagyl Country Club. In the scenes from "As You Like It," Mr. Kyle appeared as Jacques, George Gaul played Orlando and Eleanor Flowers was Rosalind. Others in the casts were Frank McEntee, Frank Bertrand, Maurice Cass and Amy Hodges. In the "love scene" from "The Tempest," Joseph Sterling appeared as Ferdinand and Frederica Going as Miranda. In the "letter scene" from "Twelfth Night," Mr. Kyle was Malvolio; Mr. Cass, Sir Toby Belch and Mr. Bertrand, Sir Andrew Aguecheek; while Mr. McEntee and Miss Hodges were Fabian and Maria, respectively. Mr. Gaul and Miss Flowers acted the balcony scene from "Romeo and Juliet."

"What's Your Husband Doing?" has been selected as the title of the new comedy by George V. Hobart in which Thomas W. Ross and Maelyn Arbuckle will appear under the direction of Joseph Brooks. Rehearsals will begin on August 22 under the direction of Daniel Frawley and the first performance will take place on Sept. 25 at the Blackstone Theater, Chicago. Jeanne Eagles will appear in the leading feminine role, and others in the cast will be Viola Gillette, Elleen Errol, Frances Von Waldren, James H. Huntley, Benjamin Kauser and William R. Farrell.

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### DEATH OF ARTHUR H. SWAN

SIoux CITY, IOWA (Special).—Arthur H. Swan, dramatic critic and magazine writer, died suddenly of heart trouble on August 3, at the home of his father, G. N. Swan, the Swedish consul, at 1221 Virginia Street. He had been ill for three weeks. Mr. Swan was born in Sioux City in July, 1885, and was educated at Northwestern and Columbia Universities. He was a frequent contributor to THE DRAMATIC MIRROR and other publications.

### GROSSMITH IN "FLORA BELLA"

Lawrence Grossmith has been engaged by John Cort for one of the important parts in the new operetta, "Flora Bella," in which Lina Abarnell will star. The play will begin an engagement of three weeks at the Broad Street Theater, Philadelphia, on Aug. 28.

### "MARGERY DAW" FOR CHICAGO

"Margery Daw," a new play by George D. Parker, will begin its Chicago engagement under the direction of John Cort, at the Princess Theater on Aug. 27, with Kathleen MacDonell, Harrison Hunter, and Frank Bacon in principal parts. John Cort is the sponsor.

### STANDARD TO OPEN LABOR DAY

The Standard Theater Broadway at Ninth Street, will begin its third season on Labor Day, Sept. 4, with John Cort's production of "The Princess Pat."

### LOTTA AN ART STUDENT

At Age of 70 Miss Crabtree Joins Art Colony in Gloucester, Mass.

THE MIRROR's correspondent in Gloucester Mass., sends news which will interest the playgoing world, viz.:

Miss Lotta Crabtree, once one of the feted idols of the American stage and now nearly seventy years of age, has joined the artist colony and began the study of art. Last year Miss Crabtree made the long journey from her home in New York to the San Francisco Exposition, where she had her "day" and was entertained like a queen, the Golden Gate City having been the scene of her first and her greatest triumphs. She went on the stage at the age of six and retired with a large fortune. She never married.

### LOPOKOVA A BRIDE

Miss Lydia Lopokova is married. The little Russian dancing star who appeared with the Ballet Russe at the Metropolitan last Spring is now the bride of Handolfo Baracchi, secretary to Serge de Diaghileff, who was director of the organization here. Although the marriage was celebrated before the company left New York aboard the *Dante Alighieri*, nothing was known of it. The news reached New York a few days since. The informant states that a civil ceremony was performed while the company was on tour either in St. Paul or Minneapolis, and that a religious ceremony followed in New York while the company was at the Metropolitan.

### TO AID VAUDEVILLE ARTISTS

To create a sinking fund for the insurance policies issued to members by the National Vaudeville Artists, Inc., the Vaudeville Managers' Protective Association has agreed to set aside one day's receipts each year in each of its theaters as a donation to the new organization, created to bring about closer relations between artists and managers. On Friday night, Aug. 18, the Palace and American Theaters will give their entire receipts to the National Vaudeville Artists, Inc.

The National Vaudeville Artists, Inc., have taken three floors in the American Theater Building, for headquarters. Willard Mack is president; Hugh Herbert, vice-president; May Irwin, treasurer, and Henry Chesterfield, secretary.

### "SILK STOCKINGS" TO TOUR

Cyril Harcourt's "A Pair of Silk Stockings" will be presented during its fourth season in this country by a cast made up entirely of English players. The company will arrive in this country on Aug. 27, and will open its season in Montreal on Sept. 11. "A Pair of Silk Stockings" will be presented for a brief engagement at one of the Shubert theaters in New York during the present season.

### WITH "THE HOUR OF TEMPTATION"

Edgar Healy, for a number of years publicity man for Kellar, the magician, and for the last six years on William A. Brady's business staff, has been engaged by Messrs. Weiss and Benedict to look after their interests ahead of "The Hour of Temptation," a new American play by Lee Morrison, with Eleanor Montell in the leading role. "The Hour of Temptation" will play the new International Circuit.

### TO PLAY IN "GO TO IT"

The company to present "Go To It," a musical comedy by John L. Golden and Jack Hazzard, to be presented at the Princess Theater by F. Ray Comstock, will begin rehearsals Thursday morning, Aug. 17. The principals already engaged include Eva Fallon, Laura Hamilton, Wellington Cross, Lois Josephine, Percival Knight, Charles Judels, Helen Bond, and Gertrude Waxel.

### LONDON COMPANY ON WAY HERE

Herbert Jay's London company, which will present the farce "A Little Bit of Fluff," at the Thirty-ninth Street Theater, beginning August 28, is on its way to America on the Steamer *St. Paul*. The original English company is being brought here.

### FLORENCE BINDLEY IN "MAJOR MEG"

Florence Bindley in "Major Meg" will be one of the stellar attractions on the International Circuit the coming season. The play is by Della Clarke, who has successfully played in several plays from her own pen. J. F. Sullivan will direct the tour, which will open early in October.

### "BLUE ENVELOPE" ON TOUR

Richard Lambert's production of "The Blue Envelope" will begin its tour at the Stamford Theater, Stamford, Conn., Sept. 15, with Edward Garvie and Carrie Reynolds in the principal roles.

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## MIRROR'S LONDON LETTER

Theaters Doing Better Business—Revue More Gorgeous Than Ever—Many New Productions

BY HENRIETTA BRUX.

LONDON, Aug. 13 (Special).—London has recovered somewhat from its doldrums theatrically now that the long awaited Allied offensive has begun. Most of the good plays are doing good business, but, of course, you must bear in mind that no play is labelled good in London at the present time unless it produces laughs. For that reason "Hobson's Choice" is voted the best thing in town and Manager Ryley is putting on three matinees a week in order to take care of the crowds.

Robert Courtneidge's "The Light Blues" is to be done at the Shaftsbury with that favorite in grotesquerie, Mr. Albert Chevalier. In an important role, Chevalier has been appearing for so long in variety that we have almost forgotten that he has many fine characterizations to his credit in the legitimate.

And still the revues come, with each more elaborate, more sumptuous and more costly than its predecessor. When one recalls the old pantomime productions of Augustus Harris at the Drury Lane (and gorgeous shows they were) and then looks in upon the dozen or so in the show shops to-day, we wonder if theatrical wonders—excuse the labored jest—will ever cease.

In October Candidate-for-Parliament Mr. Alfred Butt is to present at the Palace a successor to the popular "Brice-a-Brac." It will be staged upon the lines of its predecessor and will have a book by Mr. Henry Grattan. Music? Oh, yes, plenty of it, to be contributed by a number of composers.

Mr. De Courville tells me he is to give Monday matinee of "Rasale-Dezale" regularly at the Drury Lane. On a recent Monday he offered a benefit matinee of the production and the historic theater held one of the largest audiences in its career.

Theodore & Co.'s musical comedy in two acts by Captain H. M. Harwood and Lieut. Ivor Novello, is to be the next attraction at the Gaiety. The premiere is scheduled for Sept. 9. George Grossmith, who never has had an idle moment since he became an actor-manager, will have an excellent role in the piece, that of a young nobleman living on his wits.

There's originality for you! It has been so long since noblemen have lived on anything but their dear American wife's money—in musical comedy—that Captain Harwood should be congratulated for hitting upon the idea.

Mr. Cochrane has also selected a musical play for his opening production at the St. Martin's. Miss Gerlie Millar has been engaged for the leading role. This information disposes of the report that Miss Millar is going to New York for a Winter season.

Rehearsals of "High Jinks," a musical comedy which comes to us via America and Australia, are taking place furiously at the Adelphi. Mr. Howard Talbot, the composer, has been engaged to conduct the orchestra when the piece is presented late this month.

Captain Harwood's comedy, "Please Help Emily," is doing very well at the Playhouse. Miss Gladys Cooper has returned to the cast. I'm wondering how America will take this little comedy.

"Poli-Mell" has passed its fiftieth performance at the Ambassador's and seems to have settled down for a long run. A duet by Mlle.

Delysia and M. Morton is a new feature of the piece.

Mr. Dion Boucicault will reopen the New on Sept. 6 with a new light comedy, entitled "The Rape of the Lock." Mr. Walter Melville will reopen the Lyceum early in September with a new drama and Mr. Seymour Hicks and Miss Ellaline Terriss will offer a new comedy as the opening production at the Prince's on Sept. 6.

"The Man Who Stayed at Home," which was presented in the States as "The White Feather," has been received at the Royalty and, judging from its welcome, will remain with us well into the Winter.

Some diversion was recently given theatrical London by a paragraph which one of the newer critics wrote of Ethel Levey's performance in Oswald Stoll's revue, "Look Who's Here."

"She ought to star and shock," he wrote, "she should dress and move and speak extravagantly—she sagging through her part like a great bat touched with the evil magic of the night."

"The Rotters," a three-act farcical comedy by Mr. H. T. Maltby, is the new attraction at the Garrick.

It is pleasant to announce the return to active theatrical management of Philip Michael Faraday. He has already obtained several plays which he intends to produce.

Sir Arthur Pinero's comedy, "The Magistrate," is being adapted by Mr. Fred Thompson for musical comedy purposes.

Art is again hob-nobbing with commerce. The name of Mlle. Gaby Deslys appears under the trade-mark of an extensively advertised bath salt. A rheumatism panacea has for its sponsor—guess who—why, none other than the Gaby's erstwhile partner, Mr. Harry Plicker.

And there you are. Three new Vernon productions will make their appearance early in September—"Hip-Hip-Hurray," "The Greyhound," and "The Kodak Girl."

The first, a burlesque dealing with a phase of the music hall industry, the second, a detective sketch (I hope of the order of "Johnny Walker," the best detective playlet the halls have known), and the third, a farce comedy with music, as distinct from "revue."

"The Kodak Girl," for which Mr. Vernon, as in the cast of "Jingle Bells," has composed the music, will have its premiere at Mr. Stall's Chatham House, and will be produced by Mr. Robert Sayre of the New Amsterdam Theater, New York.

Miss Doris Keane, who recently celebrated the three hundredth performance of "Romance," is planning to produce "Nobody's Widow," by Avery Hopwood. This play was given in America several years ago by Blanche Bates.

Harry Lauder will shortly be seen in a revue in London. Options have been obtained on two West End theaters, but I do not know which ones as yet. Mr. Herman Darewski (composer of "Rasale-Dezale" and "Joy-land") has been engaged to provide the Lauder revue music.

Also to compose the score for a forthcoming new revue at the Paris Folies Bergere.

The out-and-out hit of "The Happy Day" at Daly's is still Miss Jose Collins's "Queen of Bohemia," sung with just the same dash and fire and thorough-paced temperament as on the first night.

marked success in vaudeville as a musician, singer, dancer and entertainer, in addition to which he had written several sketches and was the composer of a number of popular songs. He was a Louisville boy, and his home people sympathize with his parents in their bereavement.

CHARLES D. CLARKE.

## DULL WEEK IN ALBANY

ALBANY (Special).—Last week proved the dulllest period of the year in local theatrical circles. Vaudeville and film productions were the only offerings provided and small attendance prevailed owing to the extreme hot weather.

An excellent vaudeville bill was presented at Proctor's Grand. The leading act for the first half of the week were Ronald West and Florence De Costa in the playlet, "The Right Man." Joe Parsons, Rose and Moon, Three Emersons, and Kerr and Weston. The latter half: Herbert Clifton, Art Trio, and the Morton Jewell trio of jugglers were pleasing numbers.

Manager James H. Rhodes opened the burlesque season at the Empire Aug. 14 with J. Herbert's "Mack," production of "The Maids of America," featuring A. K. Hall, supported by a big company. During the Summer the Empire has undergone many improvements, notably the rearrangement of the orchestra chairs, which not only will increase the seating capacity but will add greatly to the comfort and convenience of the patrons.

Nell O'Brien's Minstrels are booked at Harmanus Bleecker Hall Aug. 22.

At the Majestic Theater a vaudeville bill has been added to the motion picture feature.

GEO. W. HERRICK.

## JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—Great big business is being done at Keith's Theater, where a fine bill is offered. For Aug. 7-9 there was Regal and Bender, acrobats, with a novel introduction: John O'Malley, an Irish ballad singer of ability. Elsa Ryan and Thurlow Bergen in a very good sketch. Dare Nowlin and Edith St. Claire, good imitators and singers: Four Windemere, bicycle riders: Daisy Carey and company sketch. Triangle and comedy pictures are of the best.

George Brennan returns to the Bayonne Opera House as manager again for Felber and Shea. Season opens Aug. 28.

Burlesque season at the Academy of Music commences Aug. 21.

Summer vaudeville at Palisade Park is drawing large crowds.

WALTER C. SMITH.

## NEWARK MEN GOING TO BOSTON

NEWARK (Special).—George Robbins, manager of the Newark Theater for many years, will go with Lee Ottolengui to Boston, where the latter is to be manager of the Plymouth Theater, one of the Hub city's leading playhouses. Mr. Robbins will act as assistant to the former manager of the Shubert Theater. The two men were close friends. Mr. Robbins being treasurer of the Newark Theater when Mr. Ottolengui was manager. When the Shubert Theater was opened on Jan. 8, 1912, Mr. Ottolengui was made the house's manager and Mr. Robbins took charge of the Newark. Both men were by far the best known managers in the city and their host of friends wish them success in Boston.

## PREMIERES IN OHIO

Unnamed Comedy Given in Cleveland While Akron Sees "Little Orphant Annie"

CLEVELAND, O. (Special).—The critics were not uncommonly cordial to "The New Comedy," the Colonial's unnamed play by J. Oliver Erian, which was seen for the first time last week. A psychologist seeks to save two young couples from their petty wranglings by giving them something real to worry about—a black hand threat. Complications arise through mistaking a plumber and an undertaker for the expected blackhand. At the finish there's an expose of a villain, and a wife, and Panama honeymoon for the professor. The principal fault-finding seems to be with the playwright; the Colonial Players get and deserve high commendation for their rendition of the play.

"Little Orphant Annie," Robert McLaughlin's new play, had its premiere last week at the Colonial in Akron. Its theme is delightfully distant from McLaughlin's earlier play, "The Eternal Magdeline." It weaves a theme about the life history of James Whitcomb Riley, and introduces "Orphant Annie," the raggedy man, "Squire Hawkins," and the rest of the characters made famous by the Hoosier poet. It keeps to the facts of Riley's life, except that it makes him marry little Annie, whereas, in fact, he died a bachelor. The play goes to Indianapolis in October, then to Chicago, and to New York. It may be renamed "An Old Sweetheart of Mine."

Both Cleveland burlesque houses, the Star and Empire, have reopened after a substantial amount of interior redecorating. Patronage is not yet up to mid-season standards.

Cooler weather has caused a large increase in the receipts of "The Fall of a Nation" at the Opera House.

RALPH A. HAYES.

## LOUISVILLE READY FOR SEASON

LOUISVILLE, KY. (Special).—Activities and announcements are noticeable in connection with the approaching theatrical season. Extensive changes are being made at Macaulay's. The season will probably open late in September. George C. Sander will be in charge. Presley Hamilton will continue as treasurer, and Harry Martin will be the advertising manager.

The Masonic Theater will again be in the amusement field here, playing high-class attractions under the management of Allen Kinney. The season will open on Labor Day, Sept. 4, with Al. G. Fields Minstrels.

The Gaiety will be reopened, playing melodrama at popular prices. Manager Adger Wall gives Aug. 27 as the opening date. The New Buckingham will continue under Col. James P. Whallen's direction, with Horace McCrackin in active charge. The season will open on Aug. 20, the attraction being "The Thoroughbred."

Due to particularly favoring weather, the Mid-Summer success of Fontaine Ferry Park has been most marked. The swimming pool has been popular, the daily concerts are favorably received and the high-class vaudeville entertainment offered in the pavilion attracts satisfactory patronage.

Manager Harry Bilger, who has been a very sick man, is now convalescent.

The death of Gene Hodzkins was a particularly sad event. The young man had achieved

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## DEATH OF ROBERT GRAU

Robert Grau, for years one of the foremost figures identified with the theatrical and musical world, died suddenly Aug. 18 at his home, 53 Elm Avenue, Mount Vernon. Death was due to heart disease. He was 58 years old.

Mr. Grau had been prominent as an impresario, particularly in association with great musicians. He was Adelina Patti's manager for many years. He was a brother of Maurice Grau, formerly guiding spirit of the Metropolitan Opera. Mr. Grau began to practice journalism a few years ago, and has published several books, among them being "Forty Years' Observation of Music and Drama," "The Business Men in the Amusement World" and "The Lure of the Silent Drama."

During the past two years, Mr. Grau devoted himself to writing for motion picture magazines, and in many instances he was called upon to lend his assistance in the staging of film spectacles. He was active in the production of "Civilization."

Mr. Grau is survived by his widow and two daughters. Mrs. Grau was an English actress before her marriage. Their daughters are Mrs. Eva Grau Davis, who some years ago was with the Murray Hill Stock Company when Frances Starr was its leading woman, and Miss Jeanette Grau.

## TO EXPAND ORPHEUM IN SOUTH

Preparing to extend the interests of the Orpheum Circuit in the South, Martin Beck has arranged with Charles E. Bray, to establish his headquarters in New Orleans, there to represent him in the building of a new Orpheum, and from that center to supervise Orpheum company affairs in Memphis and St. Louis. In the latter city a new theater is also projected.

Mr. Bray has been associated with the Orpheum almost since its inception, his official title being that of assistant general manager. He recently returned from abroad after completing an important mission for his company. He left for New Orleans on Monday. While in the Southern city Mr. Bray will also serve as manager of the present Orpheum Theater.

## PORTMANTEAU PLAYERS IN COUNTRY

The entire Portmanteau Theater organization, including players, scenic artists and mechanical staff, are spending the month of August as the guests of Mrs. Conroy Ward at her estate at Wyoming, N. Y. Stuart Walker, the director, has just obtained the American rights to several plays by Lord Dunsany, including "The Golden Doom," "The Gods of the Mountain," and "King Argimenes." These and others to be produced in the Portmanteau Theater the coming season will be placed in rehearsal during the stay at Wyoming.

The Portmanteau tour, under the direction of Maximilian Elser, Jr., and Russell Janney, will open early in October and will extend as far West as California.

## TO TOUR IN "BLUE ENVELOPE"

Richard Lambert has engaged the following for his production of "The Blue Envelope," when the play goes on tour next month: Edward Garvie, Carrie Reynolds, Ralph Nairn, Beth Franklin, John L. Kearney, Sallie Stembler, Godfrey Matthews, Caroline Leonard, Franklin George, Belle Theodore, and Ford Fenimore. The tour will begin in New England and will include the principal cities of the East and Middle West.

## VEILLER INHERITS ESTATE

Bayard Veiller, playwright, and his brothers Frank and Lawrence, are the principal beneficiaries under the will of their mother, Mrs. Elizabeth D. Veiller, filed yesterday for probate. The estate consists principally of works of art.

Among the chief bequests are a Botticelli Madonna to Mrs. Margaret Veiller, wife of the playwright, a Ruydael to Frank Veiller and pictures by Millet, Michetti and Rico to Lawrence Veiller.

## BROADHURST FARCE TO OPEN GLOBE

George Broadhurst's new farce, "Fast and Grow Fat," will be the opening attraction at the Globe Theater on Sept. 1. Frank McIntyre has the principal role, and assisting him are Zelda Sears and Roy Atwell.

## MAUDE'S SON-IN-LAW KILLED

Word has been received here of the death in action in France on July 20 of Cyril Maude's son-in-law, Major William La Touche Congreve, of the British army. Major Congreve was married to Mr. Maude's daughter, Pamela Maude, early last June. It was to attend the ceremony that Mr. Maude sailed for England.

## LAMBS IN NEW QUARTERS

While awaiting the completion of the enlargement of their club house, the Lambs have moved across West Forty-fourth Street and taken possession of the upper two floors of Keen's Chop House. They will be there two months.

## PLAYS FOR AUSTRALIA

The J. C. Williamson Company, Limited, has obtained the Australia rights to the American plays, "The Great Lover," "The Heart of Wexona" and "The Cinderella Man."

## NANCE O'NEIL WEDS

Nance O'Neil, well known both on the stage and on the screen, was married to Alfred Hickman Saturday afternoon, Aug. 12. Their engagement was announced some time ago. Their marriage is the result of a friendship which began when both were appearing in David Belasco's production of "The Lily," five years ago. The wedding took place at the home of a friend in New Rochelle, and immediately after the ceremony the bride and bridegroom motored to her home in Bayside, L. I.

Both are engaged in the production of a photoplay, "The Iron Woman." Mr. Hickman was well known on the stage before he became a motion picture player. He married Blanche Walsh, actress, in 1896. She died Oct. 31, 1915.

## BENTHAM'S NEW PLANS

M. S. Bentham is arranging to present Cecil Lean at the Palace. Following the Palace engagement, Mr. Lean will open in "The Blue Paradise" in Atlantic City, going to Chicago for a run.

Nat Wills, the hobo comedian, is to play a limited variety season of four weeks under M. S. Bentham's direction, before reopening in "Hip, Hip, Hooray." He is at the Palace this week, with Atlantic City, the New Brighton Theater at Brighton Beach, and Rochester to follow.

Lillian Lorraine is to return to vaudeville. M. S. Bentham is arranging a tour, beginning with a New York appearance.

## KEITHS GIVE ARMY MOTOR TRUCK

An army motor truck has been presented to the Seventy-first Infantry, N. Y. N. G., by A. Paul Keith and Edward F. Albee, heads of the Keith Circuit and United Booking Offices. The truck, which cost \$1,000, was purchased with a fund subscribed by the members of the Keith Circuit, and forwarded by express to Captain Ray F. Hodgdon, Company A, of the Seventy-first, one of the Keith executives, now in the United States service at McAllen, Tex.

Besides donating the truck, the Keith management is helping bear Uncle Sam's burdens by paying the full salaries of twenty of its employees now on duty on the Mexican border.

## CIRCUS STOPPED IN ALBANY

ALBANY (Special).—As a precautionary measure against the spreading of infantile paralysis, the Cook and Wilson Circus was prohibited by the city authorities from giving a performance here Aug. 8.

Mayor Stevens, of Albany, said that the permit which had been issued to the circus company was revoked upon the request of the State Health officials, believing that at this time they should take every means possible to prevent any dangers tending to the spreading of the disease.

GEORGE W. HERRICK.

## TO PUBLISH THOMAS PLAYS

Samuel French, publisher and play agent, has arranged with Augustus Thomas for the publication in his library edition of five of his plays, namely, "The Witching Hour," "In Mizouri," "Mrs. Leffingwell's Boots," "The Harvest Moon," and "Oliver Goldsmith." It is Mr. Thomas's intention to write for each of these plays a little preface that shall bear somewhat upon the technical side of playwriting.

## WASH. SQ. PLAYERS SEEK DRAMAS

The Washington Square Players are looking for new dramatists with new material. They solicit manuscripts, with return postage, which should be sent to the Play Reader, Washington Square Players, Inc., Comedy Theater, West Forty-first Street, New York City.

## "UPSTAIRS AND DOWN"

"Upstairs and Down," Oliver Morosco's production of a new comedy by the Hattens, will be given its New York premiere during the week of Sept. 25, following a preliminary week at the Belasco Theater in Washington.

## TO REVIVE "BARBARA FRIETCHIE"

"Barbara Frietchie," the play in which Julia Marlowe appeared ten years ago, is to be revived this Fall. Ethel Grey Terry will probably be seen in the leading role.

## TOUR FOR "UNCHASTENED WOMAN"

"The Unchastened Woman," with Emily Stevens, will begin its road tour on Oct. 1 at the Princess Theater, Chicago, under the management of Oliver Morosco.

## "GIRL FROM BRAZIL" POSTPONED

"The Girl from Brazil," an operetta from the German, which was scheduled for opening last Monday night at the Forty-fourth Street Theater, has been postponed until Monday evening, Aug. 28.

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## CHICAGO

## Theatrical Prospects Bright—One-Night Stand Business to Be Very Active

CHICAGO, ILL., Aug. 14. (Special).—The outlook for the coming season is by no means discouraging in spite of the fact that it is election year. The Chicago producers and theater managers say that the prospects are brighter than they have been for several years past and the prediction is widely heard that one-night stand business is "coming back." The organizations going out of Chicago are being put together with a confidence which has not been experienced in recent years.

The first indications of business in the one-nights came with the three or four dates played by Kibbie's "Uncle Tom's Cabin" before it opened at the Imperial August 6. It started the season at Mt. Clemens, Mich., to big business and other stages on the way to Chicago yielded good returns. The show opened on Sunday at the Imperial and did not do very big for Sunday is not a "Tom day." The week's gross was satisfactory, though not large. The show moved to the National this week, opening the season at the Southside house.

My Mother's Rosary, a Rowland & Clifford production for the International circuit, is rehearsing here and opens August 20. Which One Shall I Marry? which is owned by the American Production Company, opens in Pittsburgh, Pa., on the same date and is now in rehearsal here. Edward W. Rowland and Lorin J. Howard, of the latter company, have secured the rights to "The Days of Real Sport" and may put it over that circuit later. These are Claire Briggs' cartoons which have proven a big hit with readers of the Chicago Tribune. Johnny Bernero's "The Little Girl That God Forgot" opened at the Imperial Sunday after rehearsing in Chicago. The play is by Edward E. Rose. Robert Sherman's "The Girl Without a Chance" opens Sept. 4 at Memphis, Tenn., and rehearsals begin shortly.

Boyle Wolfolk's "Vanity Fair, 1917," a tabloid revue, which was scheduled to open at Gary, Ind., August 27, will open two days earlier on August 25. Rehearsals are now under way. Jack Trainor is principal comedian and Olga De Baugh is a featured principal.

The Western Vaudeville Managers' Association has arranged an affiliation with Ackerman & Harris, of San Francisco, Cal., by which the Chicago agency will send talent to that far-western circuit. By the terms of the deal the Ackerman-Harris office in San Francisco now becomes the coast office of the W. V. M. A. and the latter agency gives up its quarters in the Phelan building. The Ackerman-Harris people become Western representatives of the Association with Ekla Herbert Weston representing both circuits. The bookings take effect Sept. 6. The Association has towns right into Montana where the Ackerman-Harris bookings start.

"Fair and Warner" has started off with big business at the Cort. Seats were eagerly sought for last week with the thermometer at a point some nights where the large audiences were remarkable.

"Common Clay" opens at the Olympic August 27. "Mr. Lazarus" closed at the Garrick Sunday night and Lew Fields in "Step This Way" opens there Thursday night of this week. E. E. MENDITH.

## ATLANTIC CITY

## Boardwalk Resembles Broadway in Attractions On View—"Please Help Emily" Seen

ATLANTIC CITY, N. J. (Special).—With "Fair and Warner," "Very Good Eddie," and "Civilization" as the theatrical fare for the week of Aug. 7, the "wooden way" was very much in the nature of a duplicate of Broadway. Needless to say, "Very Good Eddie," which packed the New Nixon at every performance, was the most popular attraction. The cast of the No. 2 "Very Good Eddie" company includes George Mack, Tyler Brook, Ethel Pettit, Magna Paxton, Florence, Florence, Mignon McGibney, Harry Linke, and Daniel Maley.

Because "Please Help Emily" was delayed, "Fair and Warner" was substituted for the first three days in the week. The play was expertly handled by a cast which included Henry Stockbridge, Betty Ross Clark, Ray Walburn, Lotus Robb, Philip Larson, Jane Seymour, and Joseph Bingham.

For the latter half of the week (Aug. 10-12) "Please Help Emily" had its belated showing. Ann Murdock was the bright particular star in the role of Emily. This English comedy promises to be one of the bright spots in the coming season.

Week of Aug. 14 "The Cohan Revue of 1916," with Valli Valli, Richard Carle, and the original cast.

"Mr. Lazarus," with Henry E. Dixey as the star, is the attraction at the New Nixon. The play comes here after a summer run at the Garrick Theater, Chicago. Eva Le Gallienne is a featured member of the cast.

A year or so ago, at the time of the success of "The Birth of a Nation," there was a great deal of talk about the \$100,000 movie. The "million" "Civilization," which has been playing a five weeks' engagement at the Criterion, a boardwalk moving picture house, at the low admission fee of 50 cents and a dollar (half prices at matinees). These facts are more authoritative than a lot of theory.

The bill at Keith's for the week of Aug. 7 included Joseph E. Howard, Laura Nelson Hall, Bonita and Lew Hearn, and Dooley and Rugel. The last-mentioned are the late features of the successful revue, "Made in Philly," which played five weeks at Keith's Chestnut Street Theater.

On account of an automobile accident in which Mrs. Howard Evelyn Clark was injured on her way to Atlantic City, Joseph Howard, the composer, is being assisted by Hazel Shelly. FREDERICK C. RUSSELL.

## TO OPEN NEW ORLEANS HOUSE

NEW ORLEANS, La. (Special).—The Lafayette Theater in New Orleans will be a part of the Southwest Managers' Vaudeville Circuit the coming season. The house has been leased for ten years by a company in which W. E. Weatherford, president of the circuit, and Charles E. Hopkins, booking manager of the circuit, are interested. The Lafayette has been dark for two years, being under lease to Klaw and Erlanger, who kept it closed.

## JAMES MADISON

AUGUST SCHEDULE.—Until August 14th, I shall write vaudeville acts in San Francisco (244 Market Street). Then back to New York for the season. My New York office (1493 Broadway) is meanwhile open in charge of my secretary.

## BOSTON

## Coming Attractions—The Tremont, Entirely Rebuilt, to Reopen Soon

BOSTON (Special).—The opening of the new season in Boston is now arranged as follows: Aug. 14, Wilbur, "Very Good Eddie," Aug. 21, Colonial, "The Amber Empress," Aug. 28, Shubert, "Katinka," Sept. 2, Hollis Street, "The Melody of Youth," and the Plymouth, "The Little Shepherd of Kingdom Come," Sept. 4, Park Square, "Hit the Trail Holiday," Castle Square, "Heart of Dixie," and the Tremont, "Civilization," the latest photoplay. Mary Shaw has joined the company of "The Melody of Youth." Besides Miss Shaw and Brandon Tynan, Harry Harwood, Lizzie Hudson Collier, Charles McCarthy, and May Martin are included in the cast.

Since the fire that wrecked the stage and damaged the auditorium, the Tremont has been thoroughly rebuilt and decorated. Manager Schofield says that it will soon be a new theater. After a preliminary season of "Civilization," "Potash and Perlmutter in Society" will open the regular season, and Mrs. Fiske will come on Oct. 23 in "Erstwhile Susan."

Lawrence McCarthy has announced two bookings for the Boston Opera House: the Diaghilev Ballet (Nov. 6) and "Hip-Hip-Hooray" (Nov. 13).

The Meistersingers are making their annual visit to Keith's.

Nat Goodwin will put on "David Garrick" at the Hotel Sippewissett, at Falmouth, for one performance on Aug. 19. Harry Dornton will be in charge of the stage arrangements, and the affair is under the direction of Thomas Phillips. On Braves Field, on Aug. 29, Mr. Goodwin, as Shylock, will lead an all-star cast in "The Merchant of Venice." Rehearsals will begin here this week with a cast which includes Katherine Kaelred as Portia, Ethel Valentine as Jessica, Mabel Carruthers as Nerissa, William Elliott as Bassanio, Louis Leon Hall as Antonio, Edwin Mordant as the Duke of Venice, William H. Thompson as Old Gobbo, Richard Taber as Gratiano, David Herblin as Lorenzo, Kenneth Harlan as Salario, and Arthur Boykin, Dunton Seymour, Marion Dyer, Helen Haskell, Olin Field, Barry McCullum, Robert Buren, Francis Murray, Tom Morrison, Harry Stafford, Frank Bertrand, and Jack Crosby. F. I.

## SAN DIEGO THEATERS ACTIVE

SAN DIEGO, CAL. (Special).—The old Empress Theater, all remodeled and renovated, will reopen Sept. 15 under the name "The Strand," under the management of Dodge and Hayward, who also have the lease on the Spreckels. The Strand will be the only house playing the regular road shows in San Diego, and promises a large list of attractions for the coming season. Some of the bookings are as follows: "Garden of Allah," "Hit the Trail Holiday," "Princess of Wales," "Twin Beds," and "Fair and Warner."

Webber's Melodramatics headed a fine bill at the Strand for the week of July 31. Manager Gardner Bradford of the Hippodrome bill at the Spreckels believes in getting the money while it is coming. Not content with capacity houses at almost every performance he has raised the prices on all main floor seats to 25 cents, and the crowd continues to come. Libonati headed the bill for the week of July 31.

Ruth St. Denis and Ted Shawn will present their new dancing pageant entitled "The Life and Afterlife of Greece, Egypt and India Aug. 5 at the Exposition. They will be assisted by a lot of San Diego society girls, and the event is expected to draw a record crowd. The new Stratford, outdoor theater, at Del Mar was opened July 20. A series of open-air plays will be given during the coming season.

While the East is getting the hot weather, the delightful climate of San Diego is tempting a lot of tourists to this place, and all of the theaters are getting good business. Willard Hutchinson, a popular favorite in San Diego, is touring the Hippodrome time and will be in San Diego Aug. 14. He plans to rest here for the balance of the summer. MARIE DE BEAU CHAPMAN.

## SAN FRANCISCO

SAN FRANCISCO (Special).—Henry Miller continues "The Great Divide" for a second week at the Columbia. On the 14th he will stage "Come Out of the Kitchen."

"Madam President" was presented at the Alcazar Aug. 7, with Adele Blood as the star.

The "Canary Cottage" is in its fifth week at the Cort, playing to good business. Nora Bayes made a hit Aug. 6 at the Orpheum. On the same bill were Albright and Rodolph and Spencer and Williams.

"20 Minutes at the World's Fair" has been continued for another week at the Empress.

Pantages had Rita Gould and Lipinski's Dogs. Fritsee Guy Angelo, an actress, has filed an action for divorce against her husband, Paul Angelo, actor, claiming that he beat her daily during the month of last November. A. T. BARNETT.

## CHANGES AT POLI HOUSE

Frank Whitbeck, for two years manager of Poli's vaudeville theater in Worcester, Mass., has been transferred to the Poli Theater in Scranton, Pa. Whitbeck was for many years a road manager and agent, and when an offer was made him to go with the International Circuit, S. Z. Poli suggested Scranton, a larger field, and Whitbeck accepted. A. J. Vanni, last year at Scranton, goes to the small-time house in Hartford, Conn., and F. J. Carroll, the stock manager, will again have charge of the Academy Theater in the mining city. The policy at Scranton is to be six acts of vaudeville, with feature pictures, changing Monday and Thursday, and the season is to open on Labor Day.

## PHILADELPHIA THEATER STAFF

Manager Frank Abbott of the New People's Theater, Kensington, Philadelphia, announces the selection of the following staff for the theater: Irving Engel, treasurer; Tom McKenna, assistant treasurer; Joseph F. Nugent, musical director; Joseph Conn, stage manager; Alfred Reeves, advertising agent; Orville A. Welsh, press agent; Edward Baird, superintendent; Frank Henney, chief usher. The playhouse, which is located at Kensington Avenue and Cumberland Street, will reopen on Aug. 21 with Columbia burlesque. Rose Sydel supplies the first show. An added attraction will be the presence of lady ushers.

## NEW THEATER FOR WORCESTER

WORCESTER, MASS. (Special).—A group of capitalists, headed by Gordon Brothers of Boston, have agreed upon plans for a new \$1,000,000 theater building for this city. The structure will be built upon the plot of ground between the Bancroft Hotel and the Worcester Telegram.

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### SEASON OPENS IN MUNCIE

MUNCIE, IND. (Special).—After closing for the summer months the Wyand Grand will reopen its Theater Aug. 7 under the management of George Chellis with the Earle Stock company presenting Kitty Kirk as leading woman with a week stand night and matinee. Muncie is always glad to welcome Miss Kirk, as she is a talented actress. Strand Theater (Arthur E. Bennett manager). Mr. George F. Davis and Arthur E. Bennett, of this city, with Arthur Bennett as manager, has opened the Strand Theater, one of the best and most attractive picture houses in the State. A cooling and ventilating system has been installed. The illumination comes from concealed sources, which gives a soft, steady light. The Strand is a beautiful theater and is already drawing capacity crowds. Columbia Theater (Ray Andrews, manager) is showing feature motion pictures.  
Mrs. EMMA L. MCKINNEY.

### PARALYSIS CLOSES UTICA HOUSES

After being dark for several weeks the Lumber opened Aug. 7 for a preliminary season with Harry Gerard's newest burlesque, "Some Show" with Edmund Hayes as chief comedian. Mr. Hayes and Bono, his silent partner, played by Thomas Snyder, were extremely funny. The scenery is very elaborate and the chorus can sing.

The Avon Theater has shown the worth of its costly ventilating system by maintaining a comfortable temperature during the "dog days." Manager William Felt Jr. is presenting the popular Paramount and Metro releases, and he has the pleasure of witnessing a waiting line every evening.

The majestic still remains dark with no date of opening or definite policy announced. Due to the infantile paralysis scare and the hot weather the Le Luxe, South Street and Highland theaters have closed "until further notice."

Aug. 14 Al. G. Barnes's Animal Show at the circus grounds. Aug. 15 Al. G. Fields's Minstrels at the Colonial. The Strand Musical Comedy company is in its third week at Summit Park, presenting a new show each week.  
ARTHUR L. WILCOX.

### ST. PAUL MANAGERIAL CHANGES

ST. PAUL, MINN. (Special).—George A. Boyer, who was manager of the Empress when it first opened, May 14, 1911, again has charge of that house, which will be known as the Hippodrome after Aug. 13. There will be two changes of bill weekly. Gus Greening, the retiring manager, was presented with a scarf by the employees of the theater. Mr. Boyer, who is very popular here, was warmly welcomed by his many friends.

No announcement has been made here as yet of any attractions of the new International circuit. At present it appears doubtful if they have a house in St. Paul.

The Orpheum will reopen Aug. 20. The house has been redecorated during the summer.

Following a late Spring closing the Star reopened with burlesque Aug. 6.  
The Metropolitan, after a ten days' showing of a feature film, is dark again. "World of Pleasure" starts regular season Aug. 27. Sept. 2: Fiske O'Hara Sept. 3-9. Manager L. N. Scott has booked many excellent attractions, including quite a number of feature films. We catch fleeting film glimpses now and then of James Neill and Edith Chapman, the former favorites of many a summer season of stock. "Jim" was admirable in "The Dream Girl," and so was "Edy" in "The Selfish Woman."  
JOSEPH J. FRYMAN.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To secure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10, 1916

—Indef.

CHEATING Cheaters (Al H. Woods): N.Y.C. 9—Indef.

COAT Tails (Arthur Hammerstein): N.Y.C. July 31—Indef.

DIXEY, Henry E. (Helen Tyler): Atlantic City, N. J., 14-19.

FAIR and Warner (Seiwyn and Co.): N.Y.C. Nov. 6—Indef.

FAIR and Warner (Seiwyn and Co.): N.Y.C. Nov. 6—Indef.

GUILTY Man (A. H. Woods): N.Y.C. 18—Indef.

HAPPY Ending (Arthur Hopkins): N.Y.C. 21—Indef.

H. Woods: N.Y.C. 14—Indef.

MURDOCK, Ann (Chas. Frohman, Inc.): N.Y.C. 14—Indef.

O'HARA, Flake (Augustus Plouffe, Jr.): Minneapolis, 21-22.

RING, Blanche (Frederick McKey and Messrs. Shubert): N.Y.C. 16—Indef.

ROBSON, May: Torrington, Conn., 16. Winsted 17. Norwich 18. Webster 19. Bridgeport 21. Fall River, Mass., 22.

New Bedford 23. Plymouth 24. Milford 25. Manchester 26. St. John, N. B., 28-30.

SEVEN Chances (David Belasco): N.Y.C. 8—Indef.

SILENT Witness (H. H. Frazer): N.Y.C. 10—Indef.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. 17—Indef.

UNCLE Tom's Cabin (Wm. H. Kibbie): Chgo. 6-19. Battle Creek, Mich., 20. Kalamazoo 21. Goshen, Ind., 23. Ft. Wayne 24-26. Van Wert, O., 28. Lima 29. Tiffin 30.

PERMANENT STOCK

AKRON, O.: Colonial.

ATONIA, Pa.: Lakemont.

ASHEVILLE, N. C.: Auditorium.

BALTO.: Colonial.

BOSTON: Lexington Park.

BRIDGEPORT, Conn.: Lyric.

BRIDGEPORT, Conn.: Park.

BRYANTVILLE, Mass.: Trumbull Players.

CANTON, O.: Meyer's Lake.

COLORED SPRINGS, Colo.: Burns.

COLORED SPRINGS, Colo.: Opera House.

COLUMBUS: Olenzany Park.

DALLAS, Tex.: Cycle Park.

DENVER: Denham.

DETROIT: Garrick.

DULUTH, Minn.: Lyceum.

ELMIRA, N. Y.: Biorica.

HAMILTON, Ont., Can.: Temple.

LOS ANGELES: Burbank.

LOS ANGELES: Moroco.

NEWARK, N. J.: Olympic Park.

NEW YORK CITY: Lafayette.

OAKLAND, Cal.: Orpheum.

PITTSFIELD, Mass.: Colonial.

PORTLAND, Me.: Keith's.

PROVIDENCE, R. I.: Keith's.

QUINCY, Ill.: Orpheum.

ROCHESTER, N. Y.: Avon.

ROCHESTER, N. Y.: Temple.

SAN FRANCISCO: Columbia.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wigwam.

SAN JOSE, Cal.: Victory.

SEATTLE, Ore.: Poll's.

SPRINGFIELD, Mass.: Poll's.

ST. JOSEPH, Mo.: Aldrome.

ST. LOUIS: Park.

TORONTO: Royal Alexander.

TRENTON, N. J.: Trent.

UTICA, N. Y.: Shubert.

WASHINGTON, D. C.: Howard.

WATERBURY, Conn.: Poll's.

WHEELING, W. Va.: Victoria.

WICHITA, Kan.: Crawford.

WILKES-BARRE, Pa.: Poll's.

WILLIAMSPORT, Pa.: Vallamont.

YOUNGSTOWN, Ohio: Idora Park.

TRAVELING STOCK

BENJAMIN, Jack: Smith Center, Kan., 14-19.

DE VOSS, Flora: Viola, Wis., 14-19.

LEWIS, Oconto, Neb., 14-19.

MALLOY, Clifton: Urbana, Ill., 16. Kankakee 17. Gilman 18. Colfax 19. Clinton 21. Macomo 22. Camp Point 23. Bushnell 24. La Harpe 25. Whitehall 26. Aledo 28. Monmouth 29. Keithsburg 30.

MANNING, Frank: Clifton, Kan., 14-16. Barks 17-19.

RIPLEY, George W.: De Ruyter, N. Y., 14-19.

STRONG, Edwin: Pender, Neb., 14-19.

OPERA AND MUSIC

AMBER, Emma (Corey and Ritter): Boston, 21—Indef.

COHAN, Revue (Cohan and Harris): Atlantic City, N. J., 14-19.

FIELDS, Lew (Messrs. Shubert): Chgo. 17—Indef.

GIRL From Brazil (Messrs. Shubert): N.Y.C. 28—Indef.

KATINKA (Messrs. Shubert): N.Y.C. 14—Indef.

PASSING Show of 1916 (Messrs. Shubert): N.Y.C. June 22—Indef.

SYBIL (Chas. Frohman, Inc.): Atlantic City, N. J., 25-26.

VERY Good Eddie (Marbury Comstock): Boston 14—Indef.

VERY Good Eddie (Marbury Comstock): N.Y.C. Dec. 24—Indef.

WORLD of Pleasure (Messrs. Shubert): Chgo May 17-Aug. 26.

ZIEGFELD Follies of 1916 (Florens Ziegfeld): N.Y.C. June 12—Indef.

### MINSTRELS

FIELD, Al. G.: Fulton, N. Y., 16. Oswego 17. Utica 18. Syracuse 19-21. Rochester 22-23. Erie, Pa., 24. Youngstown, O., 25-26. Columbus 28-Sept. 2.

RENIX Brothers: Mason City, Ia., 14-19. West Union 21-26. Tipton 29-Sept. 1.

### CIRCUS

BARNES, Al. G.: Seneca Falls, N. Y., 18. Geneva 17. Honeoye Falls 18. Canandaigua 20.

BARNUM and Bailey: Enid, Okla., 16. Wichita, Kan., 17. Hutchinson 18. Great Bend 19.

BUFFALO Bill and 101 Ranch: Kendallville, Ind., 16. South Bend 17. Chgo. 18-27.

CHRISTY Brothers: Bismarck, N. D., 19.

COOK and Wilson: Berwick, Pa., 16. Bloomsburg 17. Danville 18. Milton 19.

HAGENBECK-Wallace: Jacksonville, Ill., 16. Canton 17. Galesburg 18. Madison, Ia., 19.

RINGLING Brothers: Jamestown, Wis., 16. Freeport, Ill., 17. Davenport, Ia., 18. Iowa City 19.

SELLS-Floto: Lewiston, Mont., 18. Great Falls 17. Helena 18. Bozeman 19.

### MISCELLANEOUS

LUCEY, Thomas Elmore: Victor, Ida., 16. Ashton 17. Shelby 18. Blackfoot 19.

## LETTER LIST

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### Women

Atwill, Mrs. Lionel, Thelma

Anglin, Mrs. Townsend Allen

Burns, Sadie, Mrs. L. Barkus

Howes, Mildred, Mrs. J. H. Henry

Brady, Bettina Bruce

Cheatham, Kittle, Cecile

Cameron, Bessie M. Carrette

Edith Clifton, Jane Cooper

De Vore, Bessie, Julia Dean

Madge Drew, Mrs. R. M. Darlington

Edith L. Dunbar, Miss V. Debbins

Eames, Mina S.

Fille, Nettie, Bessie Fisher

Beth Franklin

Gray Jane, Louise Gunning

Hartley, Flo, Mrs. H. Orris

Holland

Ireland, Hortense

Johns, Florence

Kuehn, Miss K.

Martin, Blanche, Vivian May

McGrath, Mrs. Ada, Miss McCarthy

Martin, Nellie Mortimer, Marie

Macdonald, Annie Mortimer

Noble, Nildio, Marise Naughton

Pringle, Jessie E., Miss

Phelan, Hattie Perry, Rose

Prevost, Mrs. M. E. Pickard

O'Connor, Nora

Reynolds, Carrie, Mrs. Minnie

Robinson, Mrs. Josephine

Sheffner, Lillian, Lillian T.

Stirling, Trilzie Smith, Mrs. H.

### Men

Atkinson, Lawrence E. As-

cott and Eddie Clifford Alex-

ander, James Alling, Carl Axell,

James Albright

Brooklyn, J. Bernard and

Finnerty, Arthur Byron, E. S.

Bunch, Bell and Jones, Sam-

uel Beach, Ryan, Oliver Bal-

low, Edw. D. Baker

Cowan, Albert, Frank Charl-

ton, Cyril Chadwick, Bernard

Crane, Gilbert Conley, W. K.

Crimmins

Dodd, Harry, George A. Day-

ton, Herbert Deguerre

Esterbrook, Howard

Fay, Howard, Edward Forde

J. Herbert Frank, Gerard

Francis

Gregory, Will H., Lawrence

Grossmith, M. Gnargo

Hartt, Clive N. Bertham

Hoburn Wilson

### PAT SHORT'S SUCCESSOR

ST. LOUIS (Special).—The semi-official announcement is made that Walter Sanford, manager of the Olympic Theater in this city since the death of Pat Short, is to leave St. Louis to become the manager of Klaw and Erlanger's Theater in Atlanta, Georgia. Sanford is popular in St. Louis with all classes of theater-goers and his departure will cause general regret. In succeeding a man like Short, who had been in charge of the Olympic for more than a generation, he assumed a difficult job, but he carried it on with great credit to himself. The fact that the expiring lease and changing of the character of the location of the old house led the big fellows to surrender it accounts for the fact that Sanford was permitted to leave St. Louis. At the Park this week the old classic, "The Bohemian Girl," is receiving a creditable revival. Miss Florence Mackey makes a splendid Arline and the remainder of the cast are suitably equipped with the "fat" roles of this delightful opera. Miss Sarah Edwards and Carl Gantvoorth divide honors with Miss Mackey. "The Bohemian Girl" is to be followed by "The Encores of 1916," a review in which

Roger Gray is putting a lot of ginger, and Billy Kent is ably abetting him. The announcement at the theater claims that this review is the biggest thing in the line ever done at the Park, which, by the way, has built up a reputation for the staging of this kind of thing superlatively well. Miss Lillian Ludlow succeeds Dolly Castles as soubrette of the company, and the further news is made public that Fred Bishop has resigned as stage director and will return to New York.  
HAGERMAN.

**STEIN'S**  
ABSOLUTELY GUARANTEED  
**MAKE-UP**  
NEW YORK



## BIRTHS

A son, July 27, at the Lying-Inn Hospital, Second Avenue and 17th Street, to Mr. and Mrs. Ed. Wynn. The father is in "The Passing Show of 1916" at the Winter Garden. The mother was Miss Hilda Keenan, daughter of Frank Keenan.

CHIC PULLERT, comedian, with Pullina's Comedians, is the proud father of a baby boy, born July 15, at Pittsburgh, Pa. The Pullina's are playing "somewhere in Illinois."

Born to Mr. and Mrs. Richard St. Vrain, a baby boy. Mother and son doing nicely.

A daughter was born to Mr. and Mrs. Bosanko (Lois Everhart) on Aug. 3 in Denver, Col. Mr. and Mrs. Bosanko were members of the "Everman" company last season.

## MARRIED

LEUCIE BECKER, a dancer in the Rorick's Opera company, Rorick's Theater, Elmira, N. Y., and John Leinung, a secretary in the J. L. Morgan office in New York, were married in Elmira, July 17.

JOHN A. HOAGLAND and Miss Beatrice (Billie) Allen were married by the Rev. Henry E. Whitney, pastor of the Methodist Church, in the parsonage at Greenwich, Conn., Monday afternoon, July 24. Mr. Hoagland inherited \$3,000,000 from his father, the late Joseph C. Hoagland, who was a member of the family that established the Royal Baking Powder Company. In his young bachelor days he occupied an expensive suite at the Beverwyck, No. 41 West Twenty-seventh Street. In 1904 he married Grace L. Weir, of Hartford, Conn., formerly a singer in Holy Trinity Church, Brooklyn. She divorced him in April, 1910, and afterward married Arthur Hammerstein. She obtained a divorce from him in May 1915. Miss Allen was with the Ziegfeld Follies three seasons ago, but last Fall she was dancing as Joseph Santley's partner in "All Over Town" at the Garrick Theater in Chicago. At that time she was wearing a \$7,600 diamond ring which Hoagland admitted he had given her and travelling about in a \$10,000 automobile, also from him.

EDWARD AVELING and FAY WALLACE, str man and wife. They were married in New York July 26 by the city clerk. Miss Wallace is an actress. She played the title-role in "Polly of the Circus" on tour; she was in the cast of the diet-Rich-Quick, Wallingford, and subsequently in "Ready Money." For several seasons she has been playing in stock, and recently she has been acting in a vaudeville sketch entitled "Forty Winks." Mr. Aveling is a member of the vaudeville team of Aveling and Lloyd.

DONORNY NIZA, who plays the part of a bride-maid in "Very Good Eddie," became a bride herself last week. She married Edward Doner, an actor and dancer at the Winter Garden, and a brother of Kitty Doner.

## DIED

JEPSON.—Mrs. Emma Fitch Jepson, widow of George Edwin Jepson, died on July 24 in Philadelphia at the age of seventy-three years, while on a visit to one of her daughters. Mrs. Charlotte Jepson Thompson. Mrs. Jepson always had been in rugged health and her final illness was of brief duration. She was born in Worcester in 1843 and was the daughter of Austin G. Fitch and Mary C. (March) Fitch.

Mrs. Jepson is survived by six children: William A. Jepson and George W. Jepson, both of Boston; Mrs. Florence Jepson Walker of Pasadena, Cal.; Mrs. T. C. Walker (Emma Jepson) of Newton; Mrs. Thompson of Philadelphia; and Paul Revere Jepson of Hartford, Conn. Mrs. Jepson had been a widow only since last Dec. when her husband died at the age of seventy-three years. He was a Civil War veteran, whose great grandfather Major Call of Boston, served on General Washington's staff. In recent years he had written scenarios for photoplays.

BROWN.—Henry M. Brown, one of the original "Brownians," and formerly a manager and producer on the Pacific Coast, died July 30 at his home in Blue Point, L. I., in his seventy-third year. He was in ill health for some time. He was manager of the Baldwin Theater in San Francisco, Cal., when David Belasco was a call boy there. Of more recent years Mr. Brown had appeared under the management of the Frohman and had sung with Miss Marie Cahill in "The Princess Chic." His wife survives him.

NEVILLE.—Mr. Richard L. Neville, formerly a well-known journalist of New York city, died July 31 at the home of his sister, Mrs. Mary Neville Hughes, at Douglas Manor, Douglaston, L. I., after an illness of more than a year of a complication of diseases. He was seventy-five years old. Mr. Neville was once dramatic editor of the New York World. He later was on the staff of the Herald and still later was in the publicity department of the Metropolitan Opera company. He retired several years ago on account of ill health. He leaves a son and a daughter.

BURKHARDT.—Charles A. Burkhardt, father of Waldemar C. Burkhardt, died in New Orleans, La., Aug. 2. Mr. Burkhardt was seventy-two years of age and was at one time owner of the New Orleans City Item.

YELFINGTON.—Burt Yelfington, actor, died August 3 at the home of his mother in Fort Jefferson, L. I., after an illness of several weeks. He was forty-eight years old. Besides his mother he is survived by twin sisters.

MARBLE.—Alice Marble, wife of James H. Brown, who has in used various Chicago theaters in past years, is at present back with one of the Clubs "mons" shows, died July 31 in Chicago. Burial took place on Aug. 3 at Bloomington, Ill.

KINGSTON.—Margaret Kingston, twenty-year-old daughter of Kingston and Thomas, died Aug.

## COMING AND GOING

Charles F. McCarthy, the Irish character comedian, has been re-engaged by James K. Hackett and George C. Tyler for their production of "The Melody of Youth," opening at the Hollis Street Theater, Boston, on Sept. 2.

Alice Hageman and Will Archie have been engaged by F. Ray Comstock to play important roles in the new musical comedy by John L. Golden and Jack Hassard called "Go To It," which is to reopen the Princess Theater early in September.

Walter Jones has been engaged for an important role in Willard Mack's comedy, "King, Queen, Jack," which A. H. Woods will produce in New York in September.

The Columbus Amusement Company has leased the People's Theater in Baltimore for the coming season and the house will be opened early in August as a high-class burlesque theater. The People's will be managed by Frank Abbott, who has directed theaters for the company in New York, Brooklyn, Newark, Albany and other cities on the circuit. The People's will play only the first-class burlesque shows, and the announcement of the opening attraction will be made in the near future.

Mrs. Fiske, at her summer place at Big Moose Lake in the Adirondacks, has as her guest her cousin, Emily Stevens, who played last season in "The Unchastened Woman." Mrs. Fiske and Miss Stevens will remain in the mountains until early September, when the latter resumes her tour in "The Unchastened Woman" and Mrs. Fiske inaugurates a lengthy season in "Erstwhile Susan."

Dorothy B. Nichols, a member of the senior class of the Columbia School of Journalism, has a part in "The Happy Ending," now in rehearsal at the Shubert. Miss Nichols expects to continue her school work while acting.

Paula Shea, a movie star, has been engaged by Henry W. Savage for the title role in "Everywoman" when it goes on tour in the Fall. Mr. Savage was impressed with Miss Shea's work in the picture, "The City of Illusion," and when she learned this she applied at once for a speaking part.

Ernest Rowan is to play in "Miss Devil-May-Care" next season.

Margaret Fareligh, who was with "The Weavers" last season, has been engaged for a part in "The Happy Ending."

Paul Gordon, who has been engaged for the chief juvenile role in "Dawn" will bring his engagement as a picture actor to a close and begin to speak parts again. He opens in New York in September.

Gareth Hughes has returned to the cast of "The Guilty Man," which is to be produced within a fortnight. He retired from the cast because of illness, and returns because a rest made him fit for work.

Earl Schenck, who has played leads with a number of Eastern picture companies, has been engaged for the leading part in a series of educational features, illustrating the Americanization of the new immigrants. The United States Bureau of Immigration will direct the productions.

During the coming season several new leading women will be introduced to Broadway. Bertha Mann, who did creditable work with Emanuel Reicher, will be seen as Ruth Honeywell in "Justice." Margaret Mower, who was a member of the Broadway Theater company, is to be seen in a principal role in "The Happy Ending," and Pauline Lord, who won distinction in the West "On Trial" is to be seen in a new play.

Mr. Horace Sinclair last week severed his connection with Mr. Fritz Schwartz, with whom he has been associated for many years in "The Broken Mirror." Mr. Sinclair, who is to be married early next month to Miss Ada Stirling, will shortly produce a new act of a novel character.

Little Maxine Hodges is stopping with her mother at the Brighton Beach Hotel for the season.

S. at San Antonio, Texas, and was buried at Eaton Rapids, Mich. Jack Kingston is announced at the Chicago National League Park. Until recently the three appeared in cabarets as The Three Kingstons.

Mrs. Weyman Woods (Leigh DeLacy) mourns the loss of her mother who died Aug. 7, at the age of 70, at her home in Tacoma, Wash.

GLENDINNING.—John Glendinning, the English actor, died July 17 at his home in Cheltenham, England. News of his death came here in a cablegram to his son, Ernest Glendinning, who returned to New York recently from a long tour in "Experience." With him who died were his daughter, Jessie Glendinning, who in private life is Mrs. Everett Butterfield, and his second wife, who is known on the stage as Jessie Millward. He was fifty-nine years old.

Mr. Glendinning was born at Whitthaven, Cumberland, England, and made his first appearance on the stage at the age of seventeen. In 1883 he married Clara Brathwaite, an English actress, who died in 1904. His American debut was made in 1890 with Mr. and Mrs. Kendall, in "The Ironmaster" at the Fifth Avenue Theater. During the same engagement he appeared in "Impulse" and "A White Lie." "The Queen's Shilling" and "Joseph." In 1894 he was Clara Morris's leading man, and the following year he created the role of the Laird in "Tribby."

He played with Olga Nethersole in "Sapho" at the Adelphi in London, and in 1905 he was Nance O'Neill's leading man on a tour of Australia. His last appearance in New York was in the revival of "Rosedale" at the Lyric in 1913. For the past three years he has been acting in England.

THE first crop of plays will soon have been harvested; managers are even now looking for material to take the places of those which must fall by the wayside. Are you a playwright? Do you desire to be represented by an agency which will give you not only service but efficiency; which will represent your interests with energy as well as intelligence?

We accept only plays in which we have faith, and which we stand ready to circulate actively and persistently. This means that we do not handle many plays. We keep none on our shelves. In fact, we have no shelves.

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Three people. Real Comedy. Unique situation. Strong finish. Write E. L. Gibson, 160 Waverly Place, New York.

## OUTSIDE THE CITY

A patriotic American song, "When the Boys Come Home," a poem by the late John Hay, who was Secretary of State and biographer of Lincoln, set to music by Olney Sparks, was sung for the first time by John McCormack, Irish tenor, at Ocean Grove, N. J., Aug. 5.

The title of Mary Lee Wertheimer's Japanese comic opera, "The Romance of the Eta," has been changed to "Noto." The first performance will be given in Buffalo in September.

Marie Tempest will present "A Lady's Name" for a short season on tour, beginning at one of the Shubert theaters in Philadelphia on October 2, and will then return to New York in a new comedy.

"Her Soldier Boy," a musical comedy adapted from the German of Victor Leon by Rida Johnson Young, with music by Emmerich Kalman and Sigmund Romberg, will open its season at Albany on September 22, and after playing Pittsburgh and Washington, will be presented in one of the Shubert theaters in New York.

## IN NEW HAUERBACH PLAY

H. H. Franze has completed the cast for "Blood Will Tell," the new play by Otto Hauerbach, in which Henry Kolker will create the principal role. The company now includes Paul Everton, David Higgins, Frederick Emelton, Donald Gallaher, Theodore Kehrwald, Henry Duffey, Will Gregory, Richard Hale, S. Hatakenaka, Nathaniel Anderson, Emily Pauline, Miriam Doyle, Margaret Porter, and Florence Neak. The play was called "The Victim" until it was discovered that this title had been used by Madame Bertha Kalich in a vaudeville act. It was given its first performance on any stage at the Savoy Theater, Asbury Park, last Monday night.

## MISS LEONARD PLANS THEATER HERE

Martia Leonard, who has been conducting an outdoor theater at her country home at Mount Kisco, is planning to establish a theater in New York this Fall. It is her intention that the playhouse will be solely American in character. American plays will be produced, and American actors engaged. The members of her company will be paid a nominal salary, and, in addition, will receive a percentage of the net profits, pro rata.

## TO PRODUCE MUSICAL FARCE

A new musical farce by Norman Lee Swartout, entitled "Two Junes," is to be presented on Labor Day, out of town, by the Reserve Producing Company, a new Cleveland theatrical firm, of which Max Faetkenheuer is the director. The New York premiere will take place Sept. 15.

Ralph Bunker has been engaged for one of the leading roles.

WANTED  
Actors  
Theaters  
Plays

## !ACTORS

Contracts for next season and Fall productions are being made now. This is the time to seek an engagement. If the engaging manager is to know that you are at liberty, you need publicity. Publicity in card advertising often brings better results than any other effort you may make.

Let the Manager know where you can be reached. Keep your name constantly before his eyes. The Dramatic Mirror goes to him every week and brings your name to his attention at his office and his home.

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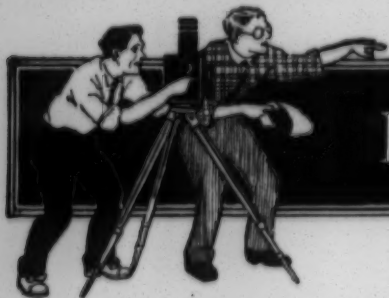
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THE DRAMATIC MIRROR COMPANY

1493 Broadway, New York City







# MOTION PICTURES



THE MIRROR Motion Picture Department, Established May 30, 1908

## COMMENT AND SUGGESTION



MISS DOROTHY GISH.  
In the Triangle-Fine Arts Feature, "Gretchen the Greenhorn." She Is a Charming Dutch Maid

On Tuesday evening, DAVID WARK GRIFFITH will give the first public showing of his latest spectacle, "Intolerance." The advance announcement states simply that Mr. GRIFFITH has taken a young couple of modern life—caught and swallowed up in the whirlpool of social reform—as the central figures of his drama. Advancing the theory that the same forces have worked through the ages, Mr. GRIFFITH joins his story to ancient times, introducing analogous characters to the protagonists of this modern story and showing how they were engulfed in the same vortex of intolerant opinions. Thus he resorts to the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholemew in Paris in the sixteenth century.

This cyclic epic is awaited with unusual interest. It will reveal the most ambitious efforts of Mr. GRIFFITH. The bare announcement places it as a greater contribution—in basic idea—than "The Birth of a Nation." The Dixon drama had suspense, grip, the tinge of romance and the appeal of patriotism but, after all, it was but a visualized novel. "Intolerance" seems to be the development of an idea.

The student of the photoplay will await "Intolerance" to study the developing skill of GRIFFITH. Here it

would seem the producer will simultaneously unfold four themes of different periods. That the breadth and detail of "Intolerance" will challenge all productions to the present moment goes almost without saying.

The brief period of eight years marks the growth of GRIFFITH. It is of course within the memory of everyone to recall his first visualization of BROWNING in "When Pippa Passes." And the steadily advancing skill displayed with the old Biograph company in "Enoch Arden," "The Blot on the Scutcheon," "Lines of White on a Sullen Sea," the numerous tense gun-play melodramas from "The Battle" to "The Mender of Nets," and finally his "Judith of Bethulia," still an unforgettable production. Yet "Judith" was in a scant four reels.

Tuesday night's premiere will take its place in screen history.

ROBERT GRAU is dead. A veteran of the managerial side of stage and operatic activities, an able business man and a prolific writer, it is interesting to note that he will probably be best remembered for his efforts in the interests of motion pictures. Here, indeed, was a labor of love.

Mr. GRAU was a pioneer in the pictures. That is, he was one of the first men to foresee the future of the film. This, too, when the screen comedy was a crude chase and the photoplay a brief and hurried melodrama. He was drawn to the new field of amusements and so came to devote the last years of his busy life to what he termed "the theater of science."

His earnest efforts in advancing the motion picture will not soon be forgotten. His several books on the subject will doubtless always hold a substantial interest. It can be truly said that Mr. GRAU deserves a niche among the real pioneers of the film—the men who blazed the way.

CHANNING POLLOCK has an interesting and breezy account of his invasion of the scenario world in the September *Photoplay Magazine*. "I discovered," confides Mr. POLLOCK, "that no author ever recognizes his story on the screen, and that the film people joy in this fact, and boast of it. To the end of my days I shall never understand why anybody should purchase material from trained writers, at what the purchasers consider a fabulous figure and then utterly destroy it. Like buying the Venus de Milo, because you wanted the stone to build an ice-house." Mr. POLLOCK outlines the futile efforts of RENNOLD WOLF and himself to turn out a scenario a week, a producer having intimated that as a fair schedule. "In the first place," continues Mr. POLLOCK, "we learned that somebody had slipped

in ahead of us with about seventy thousand photoplays, all of which had been produced, and that these had used up pretty nearly every idea capable of being expressed in physical action. In writing plays, the fact that a situation has been utilized doesn't matter. A new twist of character or of dialogue makes it a new situation. Ten thousand men might paint a sunset, and no two of them paint it alike. But the photoplay author is working with one color. Once somebody has had used a sunset, sunsets are lost to him forever."

Someone should send Mr. POLLOCK a clipping of one of those enthusiastic interviews on the breadth of the photodrama, and the demand for good stories by JOHN J. BLANK, president of the Blank Feature Films, Inc.

The point is frequently raised that directors slow up their stories to give unnecessary details.

A character exists or enters in a stage scene without preliminaries. The drama moves steadily to its denouement. The photodrama, with its power to follow a player anywhere, reveals how the same character adjusts his necktie before the mirror, opens his bedroom door, comes down stairs, puts on his hat, selects a cane, and strolls down the front steps to the waiting automobile. Then we may get a front view—taken from the chauffeur's seat—of the character in limousine repose. A moment later he alights from the car, climbs another flight of stone steps and—so on. The thing is hopelessly overdone. Dialogue being lacking, a considerable measure of intimate detail is necessary. Character drawing necessitates detail, too. But the director loses sight of the big part of his story in this sort of thing.

"The city editor idea for bluepencil-ing the completed photodrama is a good one," writes a film fan. "It would hold the director in leash, curb the cutter who can make or break the perfected product, eliminate absurd and illiterate sub-titles and generally aid the photodrama. Can you imagine a newspaper with the news stories presented just as the reporters and printers felt like presenting them?"

The picture fan goes on to mention a recent production, a badly cut screen drama. In slicing the film, the emphasis had been placed upon the wrong portions of the story, while the vitals had been manhandled mercilessly. The cutter had obviously tried to include the scenes containing the most super-numeraries. "The celluloid editor," writes the film patron—and we agree with him, "would have blue-scissored this story into intelligent form."

Make way for the film copy editor, makeup man, or whatever you choose to call him.

Mentioning the sub-title for its illiteracy, brings up another weakness of the caption. Frequently the sub-title reveals the action that is to follow, thereby removing whatever element of surprise the subsequent scene may have contained. "Black kills Gray," announces the caption—and Gray may put up a thrilling fight for three minutes, but our interest in the scene has been destroyed. Frequently, too, the actual method of telling the story reveals the ultimate denouement. The climax is obviously planted, ready for future use.

Let's guard the photodrama's element of surprise.

FREDERICK JAMES SMITH.



LOU TELLEGEN IN "THE VICTORY OF CONSCIENCE."  
Miss Cleo Ridgely Appears Opposite Mr. Tellegen in the Coming Lasky Production.



## ROY AITKEN TALKS ON WAR TIME FILM CONDITIONS IN ENGLAND

ROY AITKEN, president of the Western Import Company and brother of HARRY E. AITKEN, president of the Triangle Film Corporation, returned from Europe last week. Mr. AITKEN has been abroad for almost a year, completing arrangements for the handling of film abroad. He has opened six offices in as many cities of England, but has signed contracts for offices throughout France, Spain, Portugal, Holland, Sweden and Norway.

A remarkably interesting story Mr. AITKEN has to tell of the motion picture business, buffeted as it is at present by the great struggle being waged abroad. That the business survived at all was a surprise to some; that it has really flourished despite all the adversity has surprised everyone.

"Frankly," said Mr. AITKEN, "I was extremely doubtful just what effect the war was going to have on the motion picture business when I first went abroad. Had I even been forced to give up my plans for the present and return to America without accomplishing one thing, it would not have surprised me overly much.

"But nothing of the sort was to be my experience. I found things in a most flourishing condition. True, the theaters were not packed to the doors every night, but then, when you come to think of it, there are similar nights right here in this country. I suppose that the war has affected the picture business about twenty-five per cent. With the wage earners gone, it stands to reason that money will not be quite so plentiful.

"There really are two other things that have played a part in retarding the truly remarkable growth of the picture business, particularly in England. The war tax has been very heavy and, strange as it may seem, the decision to move the clock back an hour so as to profit by the extra hour of daylight, really has worked with a reverse English at the other end of the day. Under the present arrangement, when it is time—according to the clocks—to go to the theaters it is still broad daylight and the people prefer to walk in the park or go down to the beaches, rather than go in the theaters.

"Motion pictures have labored under one very severe handicap abroad and it really has held them back considerably. They do not receive the respect accorded them in this country, due the fact that there are no magnificent motion picture theatres similar to the Rialto to exhibit them in. That is a condition which will be changed in time, of course, but were it changed immediately I think the newspapers especially would accord much more consideration to the motion pictures than they do now.

"But the people have taken the moving pictures right into their hearts in the past few months. And, not because my brother chances to be connected with them, but speaking strictly from business reasons I found that the Triangle pictures were the most popular throughout England. The answer, I believe, is not hard to find.

"The English were frankly of the opinion that motion pictures were a pretty cheap sort of thing after all. Triangle pictures with their really remarkable photography and the almost limitless trouble and expense that is gone to in order that there may be a realism to the pictures, have convinced them that motion pictures are decidedly worth while. Then, too, hundreds of people took the trouble to tell me frankly that there was something different—a more serious attempt to

### Theaters in Flourishing Condition Despite Big War—Stories of Married Life in Favor

reach a high plane—shown in Triangle pictures than in others.

"Of course the English people have their likes and dislikes in pictures, just the same as they do right in New York. But the one fact that is really impressive is that the American made pictures really control the business. I am not exaggerating one particle when I tell you that more than seventy-five per cent. of all the film shown in England comes from this side.

"It is a pure waste of time to offer

the English any more of the Western pictures. That was the type of picture to which they were first introduced and they were surfeited with them. Now they want to see pictures in which there is a woman element and preferably pictures that discuss the questions of marriage from every angle. Whether there is a connection to be traced from this to the fact that, aside from the immediate vicinity of concentration camps where the recruiting is going on, the great majority of motion picture thea-

ter-goers are women, I do not know. It does seem a fair assumption though, that it indicates pretty strongly the kind of pictures women—at least the women of England—like best. But the pictures must be clean and free from the slightest hint of suggestiveness.

"I expect to remain in New York permanently now. There are only a few Americans in England and they are mostly there because they have to be. Just at present there are many places far more pleasant to live than the English Isle."

E. P. SMANEY.

## THE INDEPENDENT PRODUCER AND HIS OPPORTUNITIES

### The Exhibitor of To-day, Says Frank Powell, is Anxious to Separate the Chaff from the Wheat

"What do I think of the opportunities for the independent producer?" Frank Powell repeated our question. "I think to-day the independent producer of motion pictures has opportunities greater than ever before. The situation in the picture world to-day is exactly that which confronted the theatrical producers a few years ago."

"Time was, you know, when a man who produced for the theater could hang together any sort of a show, good, bad, or indifferent, it mattered little, and go out and garner much of this world's goods. After a while the great theater-going public grew tired of having foisted upon it entertainment which did not entertain. Business fell off, went from bad to worse, and one fine day the producers awoke to the fact that the days of easy money were past; that the man who came up to the box office window demanded for his one or two dollars exactly one or two dollars' worth.

"The same thing is true of motion pictures. To-day the easy money days of the picture business are a thing of the past. This condition is one that has proved and is proving of great benefit to the independent producer. It has meant the elimination of a vast number of inferior pictures and in consequence has widened the market for the man who is able to make good pictures."

Mr. Powell should know whereof he speaks. Behind him is a record of eight years of substantial success in the realm where the camera is king. Originally an actor, he left the legitimate stage eight years ago to commence his screen career

as a director for the Biograph company, for which he produced one and two-reel comedies and dramas. He later joined the Pathe organization and directed features here and abroad. For William Fox he made the picturization of "A Fool There Was," which brought him immediate attention. Credit is his also for the screen productions of "The Children of the Ghetto," "The Fourth Estate," "Princess Romanoff," "From the Valley of the Missing," and numerous other successful features. Mr. Powell has recently organized the Frank Powell Productions, Inc., of which he is the president.

"When all is said and done," continued Mr. Powell, "it is simply a question of the survival of the fittest. The public will always pay to see good pictures, just as it will always patronize good plays, and every man in the world of the theater knows that it is always a good season for a good play.

"And the exhibitor is extending a welcome to the independent producer who knows his business. The exhibitor is each day becoming more anxious to separate the wheat from the chaff. In some cases he has been forced to accept much that was chaff to secure the little that was wheat, and this, of course, is a condition he is not called upon to face in dealing with the independent producer."

"The successful picture," remarked Mr. Powell, "will carry an appeal to the imagination. Mere photographic realism, however much it may gratify the eye, falls short of its mission unless it strikes deeper and carries a message to the

mind. I have always believed it far more effective to work on the minds of an audience through a series of significant incidents, than to present every action in minute detail and leave nothing to the imagination. Once you reach the mind and the imagination your audience will be interested and entertained."

E. P. SMANEY.

SHELDON LEWIS, or as his acquaintances know him, "Shelly" Lewis, now under contract with the Frank Powell Productions, Incorporated, to star in the feature photoplay productions is an actor of unusual ambition and no little achievement. He entered upon his stage career at a very early age, following many successful appearances in amateur theatricals while in school and college. Prior to his advent into the professional world, Mr. Lewis attained considerable reputation as an athlete and this excellent training often comes to his aid when called upon to depict parts calling for strength and agility. During his twenty years of stage experience he has been associated with such stars as Minnie Maddern Fiske, Augustin Daly, Mrs. Leslie Carter, Ada Rehan, Blanche Walsh and many others too numerous to mention in this limited space. Mr. Lewis has played over five hundred different character parts in the companies he has appeared with and, when Pathe company were casting about for an actor to play the extremely difficult part of the Clutching Hand in the "Exploits of Elaine," they signed up Mr. Lewis. So successful was he in this part that at the culmination of the "Exploits of Elaine," he was immediately re-engaged for the title part in "The Iron Claw." Mr. Lewis is a member of several theatrical organizations, among which may be mentioned the Lambs' Club and the Screen Club. Mr. Lewis will appear in the first production of the newly formed Powell Corporation, sharing stellar honors with Creighton Hale and Linda A. Griffith.

GEORGE WEBB, who created the role of Mahlin, the secret agent, in "The Secret of the Submarine," the American-Mutual photo-novel in fifteen chapters, has been chosen to play the part of the artist in "The Light," a forthcoming five-act Mutual Masterpiece, De Luxe Edition. NIXOL DE BRUILLER, who played a similar role in "Purity," the six act allegorical drama featuring Audrey Munson, was originally cast for this part. Helene Rosson, Eugenio Forde and Franklin Ritchie are additional members of the company. "The Light," a drama by Clifford Howard, is being filmed.

JOHN COSSAR has begun work as one of the principals in "The Prince of Graustark" after completing work in "The Return of Eve," latest Essanay 5-act feature.



DUSTIN FARNUM IN "THE PARSON OF PANIMENT."  
The Pallas Feature for the Paramount Programme.





MISS JACKIE SAUNDERS,  
In an Episode of the Pathe Serial, "The Grip of Evil."



MISS GRACE DARMOND,  
Featured in the Coming Pathe Serial, "The Shielding Shadow."



MISS GRACE DARLING,  
As the Beatrice Fairfax of the International's New Serial  
of That Name.

### CANADA BANS PICTURE

Vitagraph's "The Suspect" Barred Because of Its Reflection upon Russian Political System

The five-part Vitagraph feature, "The Suspect," released through V. L. S. E., has been permanently barred from exhibition in Canada. This is another instance where the film industry feels the iron hand of military censorship.

"The Suspect" is an expose of the system of espionage in Russia. The manufacturer's statement, in fact, states that "it demonstrates in bold outline the severe, unyielding extent to which the czar's officials pursue political offenders throughout the world, and how the iron heel descends upon those offenders against the crown."

In handing down the decree, the Canadian officials explain that "The Suspect" was condemned because of its obvious reflection upon the Russian political system. They added that it has been their custom since the inception of the war to prohibit the exploitation of all such pictures bearing upon the political situations of any country helping to constitute the Allies.

The Canadian officials attempted to alleviate the effect of their decree by explaining that "The Suspect" would be allowed to be shown, if certain scenes and titles were eliminated, but when the list of these was read by the Canadian V. L. S. E. representatives, it was found that such eliminations were impossible, for each scene and title constituted a vital part of the photoplay. In fact, it was said by the Big Four representatives that, if these eliminations were made, and the picture were subsequently shown, those who witnessed it would see only a few disconnected scenes that would have no thread nor strength to them.

The chief scenes objected to by the Ottawa officials were the attempted assassination of a Russian royal general, the murder of his son, the masquerading by this general as a revolutionist, in order to catch plotters red-handed, the beating to death of a political offender in prison, the torturing of other prisoners in the Russian third-degree methods, and various others.

The V. L. S. E. representatives are planning to resubmit the picture to the Board of Appeal at Ottawa.

### "CONQUEST OF CANAAN"

Frohman Amusement Company to Film Booth Tarkington's Novel

The choice, by President William L. Sherrill, of Booth Tarkington's novel "The Conquest of Canaan" for the next feature release of the Frohman Amusement Corporation has given unusual opportunities to Director George Irving because of the unusual screen qualities of the story.

Edith Tallaferra and Jack Sherrill will portray the two leading characters. The novel has exceeded a million copies and should have distinct drawing power on the screen.

### THE PARAMOUNT WEEK

The Lasky production of "The Victory of Conscience," with Lou Tellegen, and the Famous Players offering, "Jean o' the Heather," with Valentine Grant starred, will feature the Paramount Programme during the week of August 29.

Short reel subjects for that week will include the twenty-ninth edition of the magazine-on-the-screen, the Paramount Pictures; the Paramount Burton Holmes Travel-Pictures, "Climbing the Austrian Alps"; and the Paramount Bray cartoon, "Farmer Al Falfa's Revenge."

Among the leading themes of the Pictographs are scenes taken at the George Junior Republic and glimpses of settlement work in the slums. In the Paramount Burton Holmes Travel-Pictures, Mr. Holmes takes his "easy-chair-journeys" on a trip up the Austrian Alps, starting at Salzburg, the birthplace of Mozart. The climb by foot and rail takes the travelers to the peak of Gross Glauhen, 12,460 feet above the sea.

## MARY PICKFORD TO HEAD HER OWN PRODUCING COMPANY

Her Productions Will Be Released Independently and Will Be the Part of No Programme

Mary Pickford is to head her own company. It is formally announced that the Mary Pickford Film Corporation has been organized and offices have been opened in the Godfrey Building at 729 Seventh Avenue.

The first feature to be released is now under way. The advance announcements state that Miss Pickford is surrounding herself with the best brains and skill in the film industry. All of the pictures produced will be released independently and will be the part of no programme.

In announcing the formation of the Mary Pickford Film Corporation, Miss Pickford, "I want to first express my gratitude for the co-operation of the exhibitors, everywhere, and also for the generous response of the public in bringing success to my efforts and various creations on the screen. Surely without either no one can have progressed, and in my own instance our work together has been so full of happiness that it makes doubly treasured the success that has come to us."

"In the selection of scenarios, the cast-

ing of companies, the direction, production and character creating of motion pictures I am sure that I have learned something every day and that I will keep on acquiring this knowledge. And that is just why I want to use it to the best advantage in guiding my own company, which will now produce all of the plays in which I am to be seen. It is our purpose not only to give every detail of the Mary Pickford Film Corporation our unfaltering direction, but to surround oneself with the best brains, ability and skill in this wonderful art-industry.

"It will be our purpose and endeavor to make most complete, elaborate and art harmonizing productions—each of which is to stand out pre-eminently as a master-work. The productions will be the best that are made. Each will have a cast of distinction, a direction of originality and creativeness, fine environment, its own especially written music—all with that dignity, simplicity and artistic ensemble that will make the best in motion pictures and attract the largest and most discriminating audiences."

### SELIG SIGNS MISS WARE

To Be Starred in Picturization of "The Garden of Allah"

William N. Selig, president of the Selig Polyscope Company, has signed Helen Ware to take the leading role in "The Garden of Allah," the production of which has been started at Los Angeles, Cal., under the direction of Director D. Collin Campbell. Miss Ware is now enroute to the coast studios. Miss Ware will play the role created at the Century Theater by Mary Mannering.

### "ROLLING STONES" ON MONDAY

The Famous Players adaptation of Edgar Selwyn's drama, "Rolling Stones," in which Owen Moore and Marguerite Courtot are co-starred, will be released on the Paramount Programme on Monday. The adaptation was made under the direction of Del Henderson and marks the director's first Famous Players picture.

In support of Mr. Moore and Miss Courtot are Alan Hale, who supported Pauline Frederick in "The Woman in the Case," Denman Maley, Gretchen Hartman, Ida Fitzhugh and W. J. Butler.

### TO BE "THE QUEST OF LIFE"

"The Quest of Life" is the title chosen by the Famous Players for the debut of the dancers, Maurice and Florence Walton, work on which has already been started under the direction of Ashley Miller. "The Quest of Life" was adapted by Mr. Miller from a play, "Ellen Young," written by Edmund Goulding and Gabriel Enthoven. It will mark the screen debut of the dancing team and also the first directorial effort of Mr. Miller on the Paramount Programme.

The picture will afford dancing opportunities to Maurice and Miss Walton. Many unusual gowns are promised.

### RESTING AT LONG BEACH

"Valkyrien," the Danish star, having finished her initial Fox feature, "The Unwelcome Mother," is taking a vacation at Long Beach, L. I. She has been starred in this country. According to a statement from her press representative, Valkyrien has signed a contract to star for Metro. She is considering offers from several producers.

MARGUERITE CLAYTON and SYDNEY AINSWORTH have just completed a two-act Essanay drama, entitled, "When Justice Won."

### NOT THROUGH V. L. S. E.

Selig Making Unusual Plans for Release of Two Feature Productions

William N. Selig, announces a change of plans concerning the release of "The Country that God Forgot," a Selig Red Seal play written and produced in five parts by Marshall Neilan, featuring Thomas Santschi, supported by George W. Fawcett, Mary Charleston, Victoria Forde and others.

The drama is considered so unusual that the original date, Aug. 21, will not be observed. Neither will the drama be released through V. L. S. E. Other plans for this production are being formulated.

Unusual plans, too, are being made for the release of the picturization of "The Crisis." Finishing touches are being put on the production at the Selig coast studios in Chicago.

### J. K. BURGER IN THE WEST

J. K. Burger, assistant general manager of the International Film Service, Inc., is in Chicago, St. Paul and other Western cities. Mr. Burger, who is in charge of branch managers, was summoned to give personal assistance to the managers in regard to the new series, "Beatrice Fairfax."

Mr. Burger, on his trip, will also work with his assistants on the forthcoming production of the International's new feature, "Jaffrey," which will be released on Sept. 5.

### UNITY ENGAGES COBE

Israel Cobe has been appointed special representative for the Unity Film Service to handle "The Yellow Menace" serial and other features put out by that company in New York State. Mr. Cobe will look after the United branch offices, making his headquarters in Albany for the Eastern part of the State and Buffalo for the West. He is well known to exhibitors in this territory, and claims that he is going to make a record with "The Yellow Menace" serial.

### TWO MORE ADE FABLES

In Essanay's August releases will be found two of George Ade's fables, "The Fable of Books Made to Balance," and "The Fable of How Wisenstein Did Not Lose Out to Butinsky."

WILLIAM MCKEY, character man in Ivy Close comedies, and ROBERT ELLIS, director of the company, both confess that in their youthful days they played with Buffalo Bill's Wild West Show. Both look frightened now at the sight of a horse.

### WITH MOROSCO-PALLAS

Kathlyn Williams, Leaving Selig, Signs Long Term Contract with Paramount Firm

Kathlyn Williams, who has just resigned from Selig, has signed a long term contract to appear under the Morosco-Pallas brands on the Paramount programme. Promptly upon resigning from Selig, Miss Williams received several attractive offers to star in big subjects, but decided in favor of Morosco-Pallas, in lieu of its standing in the field and its affiliations with the Paramount programme.

One of screenland's best known stars, Miss Williams today enjoys a country-wide popularity. Her success in motion pictures has not been of the "overnight" variety so often written about. Seven years ago, in company with Mary Pickford, Arthur Johnson, Henry Waithall, Billy Quirk and other members of the "old guard" at Biograph under D. W. Griffith, she received her early schooling in the silent drama.

Born in Butte, Mont., and educated at Wesleyan University, Helena, Mont., Miss Williams entered the theatrical profession at an early age. In dramatic stock she appeared under the management of David Belasco and with Willard Mack and William Morris. On leaving Biograph, Miss Williams became associated with the Selig Company, under whose trade-mark she appeared up until her recent resignation. In the title-role of "The Adventures of Kathlyn," she starred in the first serial photoplay ever produced, a twenty-six-reel subject, in "The Spoilers," as Cherry Marlette, Miss Williams presented what is conceded to be her greatest characterization on the screen; other successes included her portrayals in "The Rosary," "The Ne'er Do Well," "Back to the Primitive," "The Two Orphans," "Thou Shalt Not Covet," etc.

In addition to her popularity as an actress, the new Morosco-Pallas star has attained considerable distinction as a writer and is a member of the Authors' League. Among her offerings in this field are "Thy Will Be Done," "The Last Dance," "Strange Case of Taimal Lind," "Bride of Baldoon," and many others, all of which have been produced. Miss Williams will start on her initial subject for the Paramount programme early next month. The production has already been decided upon and it is understood displays a big theme particularly suited to the dramatic talents of the star. Several other big subjects are already under consideration as future vehicles for Miss Williams.

### STAR'S BROTHER KILLED

Ivy Close Suffers Loss When Her Brother Dies of Wounds in English Drive

Ivy Close, the English actress, now appearing in one-reel comedies with the Kalem Company, has just received word that her brother, Raymond Close, has died of wounds received in July, during the English drive. Her brother was only nineteen years old but had served with the British forces since the outbreak of the war.

Miss Close has another brother at the front, concerning whose condition she is now especially anxious. In addition, recent advices have made her fear that her husband, Elwin Neame, will soon be called to the front. Mr. Neame is among those married men who have declared their willingness for foreign service under Lord Derby's scheme. He is prominent in London as a photographer of society and royalty.

### SPEDON LEAVES VITAGRAPH

Sam Spedon, for seven years at the head of the publicity department of the Vitagraph Company, has severed his connection with that organization.

Mr. Spedon's activities, with the Vitagraph publicity, made him widely known. Indeed, he has always held a unique position of his own in the publicity world.

GEORGE SARGENT, the director, is engaged on the third Richard Bennett picture at the American studios.



## FILMS GERMAN FLEET

N. E. Edwards Obtains Exclusive Views of Kaiser's Navy for Hearst News Pictorial

For the first time since the European war started the German fleet at its base has been photographed for moving pictures. This feat was accomplished by Nelson E. Edwards, staff photographer of the Hearst News Pictorial, after eighteen months' effort. Ever since the war started futile attempts have been made by moving picture concerns to secure films of the German fleet.

Edwards, however, won the confidence of the German authorities. The first concession he won was to visit Constantinople, where the Sultan of Turkey posed for him. That was last November. Upon his return to Berlin, Edwards worked night and day to secure permission to photograph the fleet. Soon after the North Sea battle, the chancellor consented to his going to Wilhelmshaven. He was given a permit to visit all the ships of the line, the first of its kind ever granted to a moving picture photographer.

Edwards hurried to Wilhelmshaven, where he was turned over to Admiral Von Scherr, of the German navy. For three days he was the guest of the Admiral aboard the Frederick Wilhelm der Grosse, making reel after reel of film of the German warships patrolling the North Sea.

All of the important ships of the German navy are shown and the pictures settle by actual visualization the disputed question of the fate of several of the warships that took part in the memorable dash for the open. The pictures also give intimate views aboard the ships, showing the daily life of the men and the various commanders in action.

After the negatives were made, the question of getting them to this country presented another difficulty that for the time seemed insurmountable. How they reached here would make a story itself—a story, however, which will never be written. The pictures of the German fleet will be shown in installments as a part of the Hearst International News Pictorial.

## TO BUILD STUDIO

Charles L. Gaskill Announces the Plans of the Phoenix Picture Players, Inc.

Charles L. Gaskill, whose company, the Phoenix Picture Players, Inc., will begin to release features ranging from six to twelve reels in length early in the Fall, has gone to Orlando, Fla., where a studio will be built.

Mr. Gaskill was long connected with the Vitaphone Company as author and producer. Associated with Helen Gardner, Mr. Gaskill started in 1912 with an independent six-reel production of "Cleopatra." Then followed their productions of "The Princess of Bagdad," "Fleur de Lys," "The Wife of Cain," "Pieces of Silver," and other features. Karl L. Dietz, of Berlin, has been engaged as a director. He has been prominently connected with the theaters of Berlin and Vienna. He held a post at the Paris Pathe studios and has been allied with American stage productions.

"Before Christmas our output will be one feature per week varying in length from six to twelve reels. It is probable that every fifth production will be of a comedy nature, ranging from refined burlesque and travesty to the typical old English style of 'She Swoops to Conquer.' The introduction of this feature on our programme will be unique in that so far the field has not been touched by any producer. All that is offered the public to-day in the way of comedy pictures are the extravagant farce of the slapstick variety and those little comedies of one and two reels which occasionally evoke a smile. There is such a thing, you know, as serious comedy, which is, indeed, the most ridiculously funny of all humor."

"We shall release our pictures either through our own independent exchanges, guaranteeing to every exhibitor unusual returns for his investment, or affiliate with a new releasing system, the machinery of which is now being organized by certain Western interests whose plan will be no less unique than solid. It is our design to vary our programme regularly. That is to say, we shall release every five weeks the one comedy referred to, one picture of a classical and romantic nature, two modern society dramas, and one picture having to do with a subject of a philosophical nature, dealing directly and courageously with topical subjects political, sociological and religious."

CREIGHTON HALE and SHELDON LEWIS have been placed under long term contracts by the Frank Powell Productions, Inc. Mr. Hale and Mr. Lewis have been associated since the beginning of "The Exploits of Elaine" serial and through "The Iron Claw."

The September 9th issue of THE MIRROR will be devoted to the Mack Sennett Keystone Studios. Mabel Condon is hard at work collating the material. Order your copy ahead from your newsdealer. This is the fifth of the Coast Studio Series.

## The Serial Speaks—

By GEORGE BRACKETT SEITZ.

[George Brackett Seitz is one of the best known writers of serials in the country. Incidentally he is the secretary and treasurer of the Astra Film Corporation, which releases its productions through Pathe. Seitz is the author of "The Perils of Pauline," "Exploits of Elaine," "The Iron Claw," "The Shielding Shadow," and innumerable Ace-reel features. Recently he accepted a commission from Pathe to adapt Rudyard Kipling's works to the screen, and he is now at work on that task. This, with two serials he has contracted to write, will keep him busy for many months to come.]

I am the serial. I am the black sheep of the picture family and the reviled of critics. I am the soulless one with no moral, no character, no uplift. All I do is try to amuse. I am ashamed.

I have friends. Several. My producer has a sneaking fondness for me. "Of course," he says, "You are only a serial, with no decent ambitions or aims, but you do pay your board and—keep it dark and don't tell the public—mostly you pay the board of your dignified feature brothers and sisters. Sometimes—I wouldn't tell this to anyone but you—you keep the shop open."

Ah, me, if I could only be respectable! If only the half of the great critic would not rise whenever I pass by and if only he would not cry, "Shame! Child of commerce! Bastard of art!"

Johnnie Jones likes me. Johnnie is the little boy down at the corner. He likes my hero. He's some scrapper, is my hero, and Johnnie likes the way he cleans up the room full of crooks or bluffs them off with a cake of chocolate that they think is a dynamite bomb.

And Sally, his sister, likes me. She is the stenographer for Mr. Bondstock, the great

financier. She models her dresses on the gowns worn by my heroine, and loves my hero—because he loves my heroine so.

And here's something. Don't breathe it to a soul. Her boss, Mr. Bondstock himself, is fond of me. To be sure, he smiles when I am mentioned, but almost every week he's to be found at the theater where I am shown. One day I asked him why, and he laughed:

"Well, of course, you don't amount to much, and I don't take you seriously. But you entertain me. You're full of snap and action and there's never any danger of my going to sleep while you're on the screen. You don't present any great problems, but I can't help being interested in seeing your hero leap from the burning balcony with his lady-love and land safely in the sea. Likewise I was thrilled by his fight with the octopus. He does the things I used to dream of doing when I was a boy."

Because I have so many friends I wonder if there is not some good in me? I wonder if, even though the great critic does tear his hair and volley his broadsides, I will not be living when he is dead? I wonder if I will not live just as long as the great public has a love for red blood adventure; for melodrama—which has lived from the day Shakespeare wrote "Hamlet" until to-day?

I have ambitions. I will get better. I am a bit better now. Some day one of my authors will write me as I should be written—the apotheosis of adventure—the "Robinson Crusoe," the "Twenty Thousand Leagues Under the Sea," the "Treasure Island" of pictures.

Until then I suppose it is my fate to haunt myself along, to put forth what petty virtues I have as best I can—and pay for the birth of my high-brow brothers, which, as yet, the great public does not seem quite willing to pay for.



GEORGE E. PERIOLAT.

George E. Periolat, who is master of make-up and an able all-round actor, is supporting Richard Bennett in his special features now being made at the American studios.

Mr. Periolat is one of the first artists that company engaged. He was a member of the famous original American quintette, which also numbered Jack Kerrigan, Pauline Bush, Jack Richardson, Louise Lester.

## SOCIETY TAKES UP WAR FILM

The Triangle Film, "Our American Boys in the European War," is to be made a social feature of the fashionable Summer resorts this month. Immediately after, the great war picture will be shown throughout the country at regular theaters.

Beginning with the initial release at the Newport home of Mr. and Mrs. Vincent Astor, on Aug. 12, a series of showings will be made at Bar Harbor, the fashionable Summer colonies of New England, Southampton, etc., under fashionable auspices.

Ethel Harriman, the debutante daughter of Mrs. J. Borden Harriman, is chairman of the executive committee, which numbers a bevy of debutantes, and other fashionable young women. Thus sponsored the Newport release will be one of the fashionable events of the season.

The seating capacity of the big Astor ball room has already been sold by subscription, insuring a large sum to be forwarded to the American Ambulance Field Service, now working on the firing line at Verdun. The Triangle is installing the machine, and supplying operator, to insure the complete success of the first public showing of the thrilling war picture.

On the same date, on the Pacific Coast, fifteen hundred Californians, will witness a private release of "Our American Boys in the European War." Members of the Bohemian Club of San Francisco, wired the Triangle asking permission to show the film at the annual "High Jinks," of the Bohemian Club, a festive occasion quite as celebrated on the Coast as the Lambs' Gambol is in this section. A series of showings under social auspices similar to those at Eastern Summer resorts will follow in California.

## V. L. S. E. PROMOTES BURHANS

F. C. Burhans, assistant branch manager of the Pittsburgh V. L. S. E. office since May, 1915, has been elevated to the management of that office, succeeding E. O. Child, who had been in charge of the Pittsburgh office for more than a year.

Mr. Child, like Mr. Bertelson, late manager of the Salt Lake City branch of the Big Four Company, has been relieved of his duties at his own request because of ill health.

Messrs. Burhans and Child started in the Pittsburgh branch at the same time and have always worked hand-in-hand. For this reason the appointment of the former to the head of the office will not affect a change in the methods of that office.

Exhibitors in the Pittsburgh territory are numbered almost to a man as friends of Mr. Burhans, he having put over some of the most unique advertising campaigns ever attempted in the Pittsburgh territory. Particularly effective was that staged by him on "The Battle Cry of Peace" in Altoona and later in other cities in the Pittsburgh district. Mr. Burhans is also the author of several expert sales talks.

Florence La Radio has just finished "The Fear of Poverty," a Thanhouser feature to be released through Pathe. In the new vehicle Miss La Radio plays a dual role a mother and her daughter. Director Frederick Sullivan utilized some 1,200 feet of double exposure in the picture. The story is by Agnes C. Johnston, who wrote "The Shine Girl," in which Gladys Hulette appears.

Miss La Radio is now making a vacation motor trip in the mountains.

## SIGN MISS COLLIER

Success Company to Star Actress in "The Eternal Magdalene"

The Success Film Producing Company has engaged Constance Collier to play the lead in a picturization of Robert McLaughlin's "The Eternal Magdalene." This will be the first big production of the new organization and work will probably be started on it before the end of this month.

Constance Collier is well known on the dramatic stage and did some excellent screen work in the Triangle production of "Macbeth," in which she appeared as Lady Macbeth.

## HENRY FORD SEES CIVILIZATION

DETROIT, MICH. (Special).—Henry Ford attended the only Detroit presentation of the spectacle "Civilization," which Thomas Ince is now showing in New York and Chicago. For this purpose the film, a special orchestra of 30 pieces, and two soloists, were brought here by the producers. Just what effect the show, which was prepared, according to Ince, to further the cause of worldwide peace, had upon the mind of the multi-millionaire, it was impossible to learn because he adopted a sphinx-like attitude upon leaving the theater.

There was a report circulated that the Highland Park automobile wizard was to pay a lump sum of \$1,000 for the privilege of viewing "Civilization" privately. That, however, must have owed its circulation to the efforts of a particularly imaginative press agent. Not only did Mr. Ford not pay a penny piece, but he was the guest of Mr. Ince and the doors of the Washington Theater swung both ways for the general public during the run of the reels.

Mr. Ford arrived in a runabout "fiver" shortly before 10 o'clock and departed in the same car two hours later. He appeared to be greatly interested in the scores of incidents presented in Ince's film, but although pressed, upon its conclusion, for an expression of opinion, he refused to talk.

## LABOR LEADERS INTERESTED

Labor leaders are showing an unusual interest in the Vitaphone release, "The Dawn of Freedom," a five-part feature released through V. L. S. E. Prominent leaders have requested private showings in different parts of the country.

"The Dawn of Freedom," reviewed on another page, is a presentation of present day labor conditions. The theme shows a Revolutionary soldier, who had been hypnotized, returning in the year 1914 and finding that, despite the ingenuity and resourcefulness of the American people in building vast cities and inventing unbelievable things, a happy people has not been achieved. He finds that social strife has come the country in its grasp. Then the author shows how men of Colonial ideals would meet the problem.

## COLVIN HEADS DEPARTMENT

After three years' continuous association as stage-manager and comedian with the Morosco forces, William G. Colvin has resigned to assume the direction of the engagement department of Mabel Condon's Exchange in Los Angeles.

## EDEL AT STRAND

Manager of Buffalo Strand Succeeds B. A. Rolfe in Directing House

B. A. Rolfe has resigned as manager of the Strand Theater and Harold Edel, manager of the Buffalo Strand, has been selected to succeed him. Mr. Rolfe will henceforth take active charge of his own producing interests in the B. A. Rolfe Photoplays Company.

The promotion of Mr. Edel is the result of his marked success in handling the large Buffalo Theater, and his innovations have been copied by other managers throughout the country. He has been associated with Mark Strand for more than ten years. Mr. Edel was born and educated in the South. With the new management a division of work will take place. The music department will be under a separate head, Ward Johnson, and Mr. Edel will look after the picture interests and general management of the house.

## SIGN MAX LINDER

Essanay Company Is Bringing Over Famous French Screen Comedian

Max Linder, the Continental film comedian, is coming to America under contract with the Essanay Company, according to a cablegram from Paris. Mr. Linder was engaged by George K. Spoor for a term of years.

Linder is one of the best known players in the whole screen world. He gained popularity in the early years of the photoplay with the Pathe Company. That organization made his face familiar in every part of the world.

The world war curbed the making of Linder films. In fact the comedian went to the front and was wounded. At first it was reported that he had been killed but the rumor was subsequently denied. The Essanay Company has made no announcement of plans for the comedian. He will come to this country shortly, working at the Chicago studios.

## BURGER GETS LOVING CUP

J. K. Burger, assistant manager of the International Film Service, Inc., is the recipient of a solid silver loving cup three feet high. The gift was presented by George H. Allison, manager of the Atlanta branch, and ten other branch managers. The presentation marked no particular occasion, but was made merely as a token of appreciation on the part of Mr. Burger's contemporaries.

## BRENON STUDIOS BUSY

At the new studio of the Herbert Brenon Film Corporation work is going forward on the first of the series of photo dramas to be produced by Herbert Brenon, creator of "A Daughter of the Gods." Nazimova made her debut before the motion picture camera, rehearsing several scenes from the scenario version of Marion Craig Wentworth's playlet, "War Brides."

"War Brides" will be released early in October through the Lewis J. Selznick Company.

LOUISE GLAUM, the Triangle star, has become an ardent devotee of aviation and has made several flights with Glenn Martin, the aviator. She intends to buy an aeroplane.



## FROM SHIPWRECKED STOWAWAY TO CHINESE PICTURE MAGNATE

Benjamin Brodsky, Once Wrecked on Coast, Now Owns Eighty Theaters and Controls China Cinema Company

That truth is stranger than fiction seems proven by the life story of Benjamin Brodsky, the maker of Chinese films, now in New York. Mr. Brodsky, by the way, bears documentary evidence and a quantity of remarkable films as proof of his striking career.

About twenty-six years ago a little Russian boy stowed away on a lumber schooner leaving a Black Sea port. The old wind-jammer struck a series of typhoons in the China Sea and was wrecked. The only survivor was a Russian boy, Benjamin Brodsky. He was found on the Chinese coast, unconscious and tied to a lumber raft. The lad was brought up in a Chinese family and later received the red mandarin button which denotes a rank equivalent to that of count. He learned four dialects of the Chinese tongue as well as being able to read and write them. Besides Chinese, Mr. Brodsky speaks English and Russian. He is looked upon as a native of China and is accorded privileges which have never yet been granted a foreigner.

Due to his marked ability as a linguist, Mr. Brodsky was appointed to the Chinese customs service and was stationed at Tientsin. About eleven years ago a European imported some films without any great success, as the Chinese refused to look at them. Mr. Brodsky saw great opportunities in this new form of entertainment. He immediately built a theater and imported some American films. "The Chinese thought that that the people moving on the screen in unrecognizable costumes were various kinds of devils," says Mr. Brodsky. "The people are exceptionally superstitious and they have peculiar beliefs. Every home has to be protected from the devils. Broken bottles, stones, spikes and other things of like character are used to keep the demons away, for it is believed that many of the spirits cannot turn corners or pass bottles. Naturally, when they saw the spirits passing these protections in the motion picture they were stricken with fear and nothing would get them to go into a motion picture theater. In fact, after bribing several with money I managed to get them to enter the place, and for an entire month I had to pay my whole audience every night to see the pictures, and even then it was impossible to show pictures with any new stunts at first, since the people were ready to jump up and run at the first sign of anything unusual on the part of the 'devils,' as they called the players.

### Chinese do not like Occidental Films

Toward the end of the month the people became somewhat accustomed to the pictures, but so long as I showed European and American pictures it was impossible to fill my house. This was simply because the people were unable to understand what the pictures were about, many of the Chinese not having the faintest ideas regarding Western customs. For one thing, the numerous situations in which women are prominent are practically impossible from the Oriental viewpoint, as Chinese women are never permitted to associate with outside men and a woman is not allowed to show herself to public gaze.

"The importation of films was not a paying proposition, so I determined to do my own producing, and from that moment the popularity of motion pictures in China was guaranteed. Now there are several organizations in the same line of endeavor. The fact that there are other concerns in the same field does not in the least seem to jeopardize Mr. Brodsky's position. He knows Chinese ideals in a far more intimate manner than any outsiders, hence he can cater to them and thus guarantee greater popularity for his pictures. The other producing organizations are composed mainly of Occidentals.

When Mr. Brodsky started producing he had a very small company of about ten players and he did most of the work himself, acting as director, editor, scenario writer and oftentimes cameraman or player, but during the eleven years that have elapsed his company, the China Cinema Co., Ltd., has grown to be practically the largest Oriental film producing company. It now has three hundred actors and turns out regularly twelve thousand feet of pictures a week. These consist of multiple-reel features, as well as single-reel comedies and dramas. "However," continued Mr. Brodsky, "the comedies are few in number, as the Chinese do not care for comedy. They do not like to see a Chinaman making a fool of himself before other people. An appealing drama which will make everybody cry is what delights the Chinaman. These dramas run as long as ten reels and compare most favorably with the big American features. I am now producing a big twelve-reel picture, the scenario for which was written by a noted Chinese author.

### Thirty Dollars a Month for Star

"We have our big stars, but they do not get the salaries that the American players receive. The biggest leading man receives only the equivalent of thirty dollars a month, American money, and out of the three hundred players only one hundred are on the regular payroll. These have been with us for some time. Out of thousands of applicants every so often we pick about a hundred young men who serve as apprentices, working for their keep. They work in this manner for about a year, when

they are promoted to the second class, receiving very small pay, being in a similar position to the extras in America. Whether they attain a regular position in stock is then dependent entirely on their proficiency.

"The players are all men, as it would be considered so degrading for a woman to appear on the screen. There are, however, a number of men who can play women's parts so cleverly that it is impossible to distinguish them as female impersonators. Although the majority of our actors are dramatic, we have a Chinese Charlie Chaplin who is funny enough to make a wooden Indian laugh.

"The scenario writers are all Chinese. We now have six of them and they have become remarkably proficient in their art. They seem to be natural born dramatists, and the appeal in their plays, I believe, is far greater than that in the average American picture. We import all our raw stock from America, but we have a complete laboratory in which we do our own developing and printing. Our results are well up to the standard set in the West.

### The Stockade "Airdome"

"When the production end of the pictures is completed the likeness to the Western end of the business is no longer apparent. The exchange system is similar, but the theaters are totally unlike anything that has ever been seen in the Occident. The capacity of a theater is about fifteen thousand people. A theater is little more than a stockade, covering several acres. At one end is a screen in a bamboo frame and at the other end is a small projection shack. Toward the rear there is also a sort of a balcony consisting of a number of perch-like stalls. These are for the better class of people, who pay the equivalent of seventy-five cents American money for a seat. The orchestra, which is nothing less than a field, has no seats, for if the audience, which pays ten cents admission for that part of the house, were to be permitted to sit down it would be practically impossible to get them out. They all stand, and when they get tired they lean against each other and wobble about until they can stand no longer, and then they go home. The admission tickets are also very unusual. Paper tickets have no charm for the Chinaman; he wants something material, and so unsuccessful were the cards that bamboo strips had to be substituted. These wooden tickets are about seven inches long and about three inches wide and make the holder feel that he has something substantial in his hand. The houses are always filled and pictures are at present the most popular form of entertainment in China."

Mr. Brodsky owns eighty theaters in the Celestial Empire and he also owns one of the greatest scenic feature pictures ever taken in China. He has brought the film with him and it will be shown in New York. It contains pictures of the Forbidden City in Peking, the first of their kind ever taken; views of the famous Ming tombs, and some scenes throughout the empire of almost unbelievable cooie work. Mr. Brodsky will remain here to see the premiere of his pictures, which required five years to take.

### STARRING NANCE O'NEIL

Nance O'Neil has been engaged by the Metro Pictures Corporation to appear in a five-part film feature. Miss O'Neil will play the leading role in a screen version of Margaret Deland's novel, "The Iron Woman." The star and her company will begin work on the picture August 14.

KOLB AND DILL are now making their third picture at Santa Barbara.

## PATCH LEASES PITT

Pittsburgh Exhibitor Obtains Control of Playhouse [Where He Has Distinguished Himself]

The Pitt Theater of Pittsburgh, one of the most successful motion picture playhouses in the country, has been leased to William Moore Patch, one of the most prominent exhibitors of feature pictures in the United States.

Mr. Patch, who has distinguished himself by reason of the unique methods of his presentations, has directed the destinies of the Pitt for more than a year for the Pittsburgh Life and Trust Company. It is also announced by James H. Carroll, manager of the Pitt Theater, that Mr. Patch has taken over the direction of the Chestnut Street Opera House, Philadelphia, which he will run in conjunction with the Pitt, and along the same policy.

The unique policy of the Pitt, inaugurated when Mr. Patch took up the direction of the house, will be continued, with the exception that he will now have a freer hand in his distinctive presentations of motion picture features. Some idea of this unique policy can be had when it is learned that Mr. Patch is the only exhibitor outside of New York who has charged \$1.00 admission prices for all his pictures. The Pitt runs but two shows daily and seats 2,000, each seat being reserved. Among the greatest successes in the Pitt Theater last season were "The Birth of a Nation" (three months); "The Battle Cry of Peace" (two months); "The Ne'er-Do-Well" (one month); and "Ramona" (two months). "The Birth of a Nation" is the only picture that has ever broken the \$1.00 scale established by Mr. Patch. Two dollars was charged for the Griffith spectacle, which, in Pittsburgh, played to a larger patronage than in any other city of the country, with the exception of New York.

Mr. Patch is the originator of several innovations in the presentation of motion pictures, many of which are now in universal use. Blending of opera, spectacle and pantomime with films, which is now being used extensively, was first employed by Mr. Patch. Each production he exhibits opens with a massive stage setting with choruses, ballets and many other incidental features. A striking example of his innovations along this line was furnished when Pavlova in "The Dumb Girl of Portici" was shown in the Pitt Theater.

Another example was had during the showing of "The Ne'er-Do-Well," the Selig V. L. S. E. feature, in the Forrest Theater, Philadelphia, when a stage setting of scenes at the Panama Canal blended harmoniously with the scenes in the feature film. Not a small part of Mr. Patch's prominence was gained through his circumventions of the Pennsylvania State Board of Censors, with which nearly every exhibitor in the State has run afoul. The "punch" in "The Battle Cry of Peace" was lost when the censors ordered the elimination of the climatic scene in the Vitagraph feature. This scene showed a mother shooting her two daughters, rather than have them fall into the lustful hands of the country's invaders. When the big feature was shown by Mr. Patch he circumvented this elimination by merely staging the scene with actors in the flesh, who enacted the scene behind a screen. A silhouette effect was obtained.

The Pitt will open its season on August 28 with a return engagement of "The Birth of a Nation," "Civilization" and Annette Kellerman in "The Daughter of the Gods" will follow in its wake. Among others that will follow will be "The Crisis," now being produced by Selig, Otis Skinner in "Kismet," "The Garden of Allah," Sir Herbert Tree in "Macbeth," and others.

MONROE SALISBURY, the leading man with the Clune company now producing Harold Bell Wright's "The Eyes of the World," is to be immortalized in marble. Rose Garity, the Boston artist, was so impressed with Salisbury's performance as Alessandro in "Ramona," she decided to make a marble statue of him.



A MOMENT FROM THE FIRST EPISODE OF "THE YELLOW MENACE." Edwin Stevens Is Seen as the Unscrupulous Oriental, Ah Singh.

JEANNE EAGLES, who is to star in a Thanhouer-Pathe picture, "The World and the Woman," is in Saratoga, N. Y., on a short vacation.



MISS EMILY STEVENS. Now Appearing in the Pictures for the Metro Company.

## BOOM PATHE SERIAL

Exhibitors Enthusiastic Over Advance Showings of "Shielding Shadow"

While the release date for Pathe's new serial, "The Shielding Shadow," has been set for October 1, arrangements have almost been completed for handling the increased business. Business Manager C. H. Seelye left New York last week to personally make arrangements which would insure prompt service to exhibitors on the serial, which the company believes is the greatest thing in its line ever filmed.

"It isn't what a film costs but what it will earn that counts," said Mr. Seelye concerning the price increase which will be asked of the exhibitors who book this new serial. "We believe that 'The Shielding Shadow' will prove the most profitable film that our exhibitors have ever shown. We first sent prints to all of our thirty exchanges, in order that the exhibitors might have an opportunity to see the quality of the subject and judge beforehand of its pulling power. We did this with the greatest confidence, knowing that we had a really exceptional offering, but we were amazed at the volume and tone of the congratulations that have been received from hundreds of exhibitors. The vogue for the serial is stronger than it ever was, and I expect to see every theater in the country running two or more features each week, and this includes the very best houses in the country. 'The Iron Claw' has done a great deal to promote the demand for serials. America's best theaters have now been opened to the continued film story, and 'The Shielding Shadow,' backed up by 'The Grip of Evil' will carry on the work of still further interesting the public in serial pictures.

"We have planned a great advertising and publicity campaign that will bring the public into the theater, and having brought them in, the force of the pictures themselves will keep them coming. All of these factors working to increase box office receipts make the increase in the rental price justifiable. The price we are asking is based on what the films will draw in each territory, and in every case a handsome profit margin is allowed for the exhibitor."

## COMING THANHOUSER FEATURES

With four companies at work and a number of productions completed, the Thanhouer Company announces its preparedness to furnish the Pathe Exchange with two features each month.

Florence La Badie in "The Fugitive," written by Philip Lonergan, was the first release. This was followed by "The Shine Girl," a story by Agnes C. Johnston, with Gladys Hulette in the stellar role.

"Hidden Valley," with Valkyrien, will be the Thanhouer-Pathe release for September 10. It is a South African story by Emmet Miz, directed by Ernest Warde. Another Florence La Badie vehicle, "The Fear of Poverty," also by Agnes C. Johnston, will be released on September 24.

Mr. Thanhouer announces that Frederick Warde will be seen in a film production of "King Lear" early in October. This will be followed by an appearance of Miss La Badie in "Saint, Devil, and Woman," a psychological story dealing with a woman of three natures.

Later productions number "The Image Maker of Thebes," featuring Valkyrien; "The World and the Woman," starring Jeanne Eagles; "Through the Open Door," starring Marie Shotwell, supported by Fred Eric and Alphonse Ethier and presenting a romantic Italian story; Frederic Warde in a film version of "The Vicar of Wakefield"; Florence La Badie in "The Pillory," and Gladys Hulette in "Prudence, the Pirate."



## TO OPEN NEW FIELD

President Spoor Believes Pictures in Churches and Schools Will Increase Theater Patronage

George K. Spoor, president of the Essanay Company, has issued a statement against the opposition among many exhibitors to the widespread movement to inaugurate the showing of motion pictures in churches and schools. Mr. Spoor states:

"It is my opinion that exhibitors should encourage this movement instead of retarding it. For it is my belief that it not only will not encroach upon their territory but will increase their patronage."

"It is a gratification to me to see the growth of such interest among church people and educators, because it shows that they have finally come to realize the value of pictures, not only as an amusement, but as the greatest medium for instruction and moral uplift. And it may be taken for granted that I favor that which is of benefit to the exhibitors, for the exhibitors and manufacturers' interest in one. What injures one is bound to hurt the other, and what benefits one must benefit the other."

"The motion picture business was inaugurated under the greatest opposition; it was attacked on every hand by unwarranted prejudice. There was solid worth in the motion picture or it would have died at the outset. As it is, it has swept over all obstacles and has become universal."

"Although former prejudices have largely been dissipated, its value as an amusement and as an art now being recognized in the literary, scientific and educational world, yet there still is a large element among certain classes of church people which oppose it."

"Those who oppose the motion picture, as a rule, do so because they do not know what they are. They have not seen them and they do not understand their present value. There are many who still think of the motion picture as a cheap melodrama which occupies the same relative position to the drama that the penny dreadful occupies to literature."

"Show these people pictures and you will dissipate this idea. And it is necessary to take the pictures to them, for this class does not now attend the theater. Just here is where the exhibitor is benefited instead of injured. A new field is opened up to the exhibitor, a new motion picture public. A new class of motion picture advocates will be created."

"The churches will foster interest in pictures. It will begin with one show on Sunday and stimulate the demand for more. That portion of the church public which has not before attended the motion picture theater will be so attracted by their value and interest that they will become regular theater patrons. In this way the exhibitor increases his business instead of lessening it."

"By showing pictures in the schools, we not only are educating the pupils by means of the screen, but we are educating the boys and girls to love pictures and to rely upon them for their amusement. We are constantly creating still another class of motion picture enthusiasts who will be found regularly in the theaters."

"The possibility that those who see pictures in the church and school will become surfeited and stay away from the theater is infinitesimal. The pictures shown in these institutions will be comparatively few and of a different character to those shown in the theater. The one is primarily educational, the other primarily to amuse. And the educational picture will create and stimulate the desire for amusement in the same line."

## MACDERMOTT'S NEXT VEHICLE

Marc MacDermott will next be seen in the forthcoming Vitaphone Blue Ribbon feature, "The Footlights of Fate," adapted from the novel, "Joan Thursday," by Louis Joseph Vance. The feature will be released on Monday. Naomi Childers will co-star with Mr. MacDermott.

"The Footlights of Fate" deals with the love of Matthias, a playwright, for Joan Thursday, a girl who goes upon the stage. Joan, however, declines to give up her stage career. She is almost trapped by an unscrupulous manager, who is shot by his former sweetheart. After the tragedy Joan goes back to her author lover.

Mr. MacDermott plays Matthias and Miss Childers is seen as Joan. Others in the cast are Carolyn Birch, Robert Witworth, Joseph Earle, Jack Bulger, and William Shea. William Humphrey is the director of the feature, which is in five parts.

## EDGAR LEWIS TO REST

Edgar Lewis will take a month's vacation upon the expiration of his contract with the Lubin company. The contract will end in September. The director is now working upon a picturization of Rex Beach's novel, "The Barrier." Mr. Lewis evidently believes in the maxim, "To do good work one must occasionally play," or something like that.

## THREE BUSHMAN REISSUES

Three Francis X. Bushman reissues are on the Essanay General Film Programme for August. These include "The Three Scratch Clue," released August 8, "A Man for a That," August 22, and "His Stolen Fortune," August 20.



CHARLES RAY AND THOMAS H. GUISE.  
In a Strong Moment of the Triangle Photodrama, "Home."

## PICTURE MAKING AS A BUSINESS

J. S. R. Crawford, of the New Success Corporation, Talks on the Industry from the Business Man's Angle

J. S. R. Crawford, now identified with the newly organized Success Film Corporation, is at present in New York, looking over the ground in connection with the company's interests. Mr. Crawford, who is rated, as a multi-millionaire, figures as a director in several of Pennsylvania's largest corporations and has but recently turned his attention to the "sixth industry," is firmly of the belief that the advent of his company into the motion picture field will mark a new era in the business. Among his associates are men whose energies have long been displayed in industrial and financial circles. There were several features connected with the manufacturing, selling and exhibition of motion pictures that impelled them to engage in the furnishing of films for the screen.

"For one thing," said Mr. Crawford, when discussing the company's prospects with a representative of THE MIRROR, "the picture business is really the only cash amusement business in the world, aside from running a circus. Another point is the fact that it is a business which offers a tremendous value for a minimum sales price. A little investigation disclosed the decidedly interesting fact that the motion picture exhibitor was able to advertise to his patrons that he was giving them a \$25,000, or more, production for ten cents and less. The comparison was startling. Still further investigation disclosed the fact that few, if any, of the most elaborate theatrical productions cost more, if as

much, to produce, yet those handling that business were able to ask and did receive from one to two dollars for their exhibition of their product. It is almost axiomatic among business men that the American people like bargains and assuredly the motion pictures offered them the greatest bargain imaginable."

"As we went along with our investigations we became more and more enthused with the idea that by treating the manufactured film exactly as we would handle any other manufactured product; by eliminating the so-called temperament which they insist must be reckoned with, which we deny, and by remembering at all times that we are business men and nothing else, we could turn the wonderful possibilities of the moving picture business into dollars and cents. There were one or two who raised the point that it would be a sacrifice in dignity to become allied with a motion picture enterprise. As a matter of fact, nothing could be farther from the truth. The most recent figures obtainable disclose the fact that the moving picture business is today the sixth largest industry in the country. And they are growing steadily. They represent an investment of millions of dollars. Those actually engaged in the business in its many departments number hundreds of thousands of people. Big business really has gone into motion pictures and big business will revolutionize the film industry. This is an absolute certainty."

## VITAPHONE ACTIVITIES

Van Dyke Brooke, one of Vitaphone's best known directors, returned to the studios last week, after a four weeks' vacation. Mr. Brooke visited his home city, Detroit, for the first time in ten years.

Naomi Childers will star in the Vitaphone feature being produced by Marguerite Bertsch, the Vitaphone woman director, instead of Edith Storey, who was occupied with an episode of "The Secret Runner" when Miss Bertsch began the picture.

Evert Overton will next be seen in "The Enemy," by George Randolph Chester.

William Wolbert, the Western director, has just started a five-reel picturization of a James Oliver Curwood story. The picture calls for military settings in Arizona. Corinne Griffith has been prevailed upon to break in upon her honeymoon to plan an important part, while the cast will also number Mary Anderson, William Duncan, Otto Lederer, Jack Mower and George Kunkel.

## TOM SANTACHI IN FEATURE

Thomas Santachi will assume the leading role in the Selig Red Seal Play, "The Country That God Forgot," released on Monday, August 21, through V. L. S. E., Inc. The drama of the Western frontier was written and produced by Marshall Neilan. It was as McNamara in the Selig production of "The Spoilers" that Tom Santachi scored prominently. Santachi followed up with hits in "The Adventures of Kathlyn" and other features. He plays Stephen Brice in the forthcoming Selig production of "The Crisis." In "The Country That God Forgot," the part of Steve Brant falls into Mr. Santachi's keeping. He is supported by such stars as George Fawcett, Mary Charleson, Charles Gerrard and Victoria Ford. This five-part Selig production is among the first in which Tom Santachi has been starred in V. L. S. E.

One of the largest interior sets ever put on the Selig stages will be used by Marshall Neilan for scenes in "The Country That God Forgot."

## GIVES FULL SHOWING

"Yellow Menace" Serial Completed and Exhibitors See Entire Sixteen Episodes

D. J. Chatkin of the United Film Service, Chicago, who is handling the Unity Sales Corporation's sixteen episode serial, "The Yellow Menace" in the West, is making a tour of the principal cities in his territory to direct the picture's booking through his company's branch offices in Kansas City, Denver, Seattle and San Francisco. The fact that it has been entirely completed and that any exhibitor can see all of the episodes, it is expected, will carry a great advantage over other pictures of a similar type of which no more than three or four episodes are seen by the exhibitor in advance.

The manufacturers announce that "The Yellow Menace" is not a tirade against the presence of Chinese, Japanese or members of other Oriental races in this country, nor is it a picture treatise against the admission of aliens in this country. It is no more nor less than a film spectacle which has for its underlying principal the danger to which this country would be subjected should there come an invasion of the yellow races.

Mr. Louis Tracy, the distinguished English author who wrote the novelized version of the story, said: "The topic with which the 'Yellow Menace' deals is easily the most important submitted to the public notice in the United States during the present generation. In a nutshell, it is the case for preparedness. If this lesson can be driven home, this series of film will render a national service. There can be no questioning their excellence and dramatic effect, and pains have been taken to insure that their political significance will also make itself felt."

## HEDDON JOINS ROCK

E. George Heddon, after seventeen years of active work in the moving picture industry, ten years of which were spent with the Vitaphone Company, has resigned his position with the Vitaphone to assist John B. Rock in the management of the late William T. Rock's estate. Heddon started his moving picture career with Lyman House in the exhibition end, and then joined forces with the Vitaphone. He was in charge of the New York office, which will be closed on Sept. 1 and removed to the studios in Flatbush.

## ANGELES MAY GO ABROAD

Bert Angeles, the director, is in town after a vacation of five weeks spent in Chicago as the guest of Fred Pittam, formerly a well-known actor but now in the commercial business. Mr. Angeles may go to England, having an offer from the London Film Corporation.

## RETURNS TO SCREEN

Mrs. Griffith Scheduled to Appear in Initial Feature of Powell Producing Company

The first release of the recently formed Frank Powell Productions, Inc., is a seven-reel feature in which Linda A. Griffith will be starred. Mrs. Griffith has been absent from the screen for a year and this photoplay will present her in a role which promises to add to her popularity.

Mrs. Griffith is widely known in filmland. She was for four years leading woman with the Biograph, and starred with the Kinemacolor Company for two years. Among some of the roles in which she appeared were "Everyman," "Beverly of Graustark," "The Wife," and "The Scarlet Letter." It is announced that Mr. Powell has provided an exceptionally strong cast in support of Mrs. Griffith in his company's initial picture, among whom are listed Creighton Hale and Sheldon Lewis.



LINDA A. GRIFFITH.

To Star with Frank Powell Productions, Inc.

MASTER JACK CURTIS, a seven-year-old actor, has been cast for an important role in "The House of Mirrors," a five-act Mutual Masterpiece, De Luxe Edition, featuring Frank Mills. Despite the blonde haired lad's tender years, he has a wealth of stage and screen experience.



The death of Robert Grau removed from the amusement world one who for years, as a manager and a journalist, had adorned and bettered it. With his exceptional talents (they were recognized internationally) he combined a personality that inspired a genuine affection in every one who knew him. Many mourn his passing; none more than I who during an association of several years learned to know and appreciate his worth as a man, a business associate and a friend.

THOS. H. INCE.

A number of publications have recently carried a statement from William N. Selig, who is quoted as saying that there is no scarcity of stories as far as the Selig Company is concerned, that in fact the Selig Company is out of the market because of being overstocked, and that authors of this and other countries have sold their novels, short stories and special photoplay plots, nearly seven hundred of them reposing in the Selig vaults. We think this statement of importance, particularly so because of the seeming hysteria with which the photoplay writing world has evidently been seized. One well-known author sounds the fire-gong frantically by asserting that there is a tremendous scarcity of pictureplay plots. Another shouts to high heaven that "we must have better stories if the photoplay is to long survive." Their assertions are refuted from authoritative sources. Mr. Selig, for example, personally reads all plots submitted to his company. He knows a majority of the world's most clever writers. He says the Selig Company has stored away the motion picture rights to enough stories to last for years, and it stands to reason that, if the world's best writers are represented, there cannot be better stories. Who would write them, pray? And what is true of the Selig Company is probably true of other companies, particularly the pioneer concerns such as Vitagraph, Universal, Essanay, etc. We are not in a position to speak authoritatively, but we will bet our last dollar that these producing concerns are not at all alarmed over any scarcity of producing material.

#### There Never Will Be!

In a recent number of the *Moving Picture World* there appeared an article from the pen of Emmett Campbell Hall, one of the pioneer photoplay authors and one of the best. Mr. Hall supports some contentions that have been made from time to time in this department. His arguments are so well put that we take the liberty of reprinting them. "Everything has improved—except the stories. We must have better stories," So cries the producer, suddenly

## PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

awake to the fact that the picture business is moving by hitherto acquired momentum only, and that it is the story that must supply further motive power. With his business on the verge of a very serious illness, he has correctly diagnosed the disease, but is doing absolutely nothing toward remedying the thing he deplors. What can he do? The very first thing needful is to realize that—*There will never be any better stories!* The stories of 1916 are no better than the stories of 1716, or of A.D. 1, nor will those of 2016 be. A prize offer of a million dollars would not bring forth a story better than thousands for which the authors received a skimpy handful of shillings or francs or dollars, or told for the mere love of telling a tale. The trouble is not with the *stories*, but in the method of telling. Take the masterpieces of fiction and strip them to their skeletons—their plots. Rather trite and banal, are they not? It is the method of presentation that has made them things of beauty. What would an untrained or hurried hand have accomplished with the same materials?"

#### Haste of Composition

"Haste of composition," continues Mr. Hall, "not poorness of theme, is the cause of the hackneyed and mediocre results we see upon the screen. It isn't that the photoplaywrights cannot do better, but that they cannot afford to. It is in the manuscript, not in the purchase price of the manuscript, that economy should be found. There are few features appearing on the screen in which a really competent author could not have saved hundreds and even thousands of dollars without any sacrifice of screen effect, by a sometimes very slight rearrangement of the story. To get

maximum screen value at minimum necessary production cost is an art that one might expect would be appreciated, but it does not appear to be. The man whose play—no better on the screen—costs five thousand dollars more to produce through the fault of the author, will get just as much for his manuscript as the author whose ability saves that amount. There is no premium on taking pains. Solution? Remedy? Realize the difference between mere *story value* and photoplay value, stop paying absurd prices for the former and use the money to pay good prices for the latter. Encourage the people who would write real photoplays if they could afford to by making real effort worth the while. Guarantee a reasonable sum but pay on the royalty basis, the author's percentage being on the net profits. This will bring about what is really wanted—better pictures—not the impossible better stories—at smaller cost for production."

#### A Few Questions

"Do you consider an education no better than mine, a serious obstacle in writing an acceptable photoplay?" writes a near author. "Do the studios fail to read stories submitted where the author's punctuation is faulty, or is it really the idea that counts? At the age when I should have been attending school I was an invalid. If I thought I had the intelligence and ability to succeed, even moderately, I would devote all my spare time to the study of grammar and rhetoric. I know that to succeed one must concentrate attention on a particular trade. I do not resent but welcome criticism. I would not think if my story were returned that the reader did not know a good plot. I know the art is diffi-

cult, that the discouragements are nearly without number, but I have learned that in no direction of endeavor, no matter how small, does success come without a struggle. Do you think a person, not easily discouraged, could win eventually? Don't you think determination a very great factor in the case? I have written three photoplays, and although they have not been sold, still I believe they have merit. If a photoplay firm returns a manuscript to me as unavailable but asks to hear from me again, would you consider the encouragement sufficient to warrant my taking up script writing seriously? Is it lawful or correct to take lines from a modern poem for a leader, if it is more appropriate than any you could originate?"

It is the idea that counts, not the punctuation or education. But at the same time punctuation and education are greatly to be desired. It is not lawful nor correct to take lines from a modern poem, undoubtedly copyrighted, to be used as leader. Perseverance conquers all things, and if you have the ideas you may succeed.

#### PATHE NEWS CLAIMS "BEAT"

The Pathe News claims a clean "beat" on Sunday, July 30, when the munition explosion on Black Tom Island shook Staten Island, Jersey City and New York. Within a half hour of the first explosion three "News" cameramen were on the job, securing some remarkable pictures. These scenes were put into a special reel and, at 2:45 the same day, were being shown at the leading Broadway theaters. "No other weekly showed the event until five hours later," say the Pathe officials.

Mack Sennett's Keystone Studio in September 9th issue will be the next in our Coast Studio series. Mabel Condon is now busy at this studio. How Sennett comedies are made will be good reading. Order from your newsdealer.



PARAMOUNT PROGRAM

PARAMOUNT PROGRAM

## The Public's Demand is the Exhibitors' Necessity

- ¶ Pioneers in the feature production field, "Famous Players" and "Lasky" photoplays revolutionized the motion picture industry by appealing to a new, a larger and a more intelligent public.
- ¶ They furnished entertainment of a degree theretofore unknown.
- ¶ They made possible higher box-office prices.
- ¶ They were the inspiration which led directly to the building of the finest theatres in the country.
- ¶ "Famous Players" and "Lasky" productions have been unique in never failing to maintain a standard of public entertainment, so much better than competing producers, that the brand names have attained a degree of popularity unrivaled in the history of the amusement world.
- ¶ The public's ever increasing demand for these photoplays has created a condition of solidarity in exhibiting.
- ¶ "Famous Players" and "Lasky" productions are staple necessities to every motion picture theatre.

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PRODUCING MANAGERS

### SNAP SHOTS

Hughie Mack, heavyweight comedian of the Vitagraph, denies the report that he gained his weight from drinking goat's milk. Hughie says he never made such a claim, and that, moreover, it would not be doing justice to a number of other drinks he could mention.

We'll back you up in that, old chap. We're in the selfsame boat. To say you got your weight through milk does surely get our goat. We daren't try to list our drinks—'Twould crowd THE MIRROR'S space—So Hughie, let's just charge the whole To alcoholic grace.

Billy Quirk has a dime. The explanation of his sudden rise to riches is as follows: Mr. Rolfe phoned Billy to come over to his Sixty-first Street studio to look at some new sets. The director came. Slender and boyish in appearance, Quirk stood around downstairs a few moments, when Goldmaster, also waiting to see Rolfe, spied him. Approaching Billy, Goldmaster asked if he could show him to the Rolfe presence. Quirk assented and led him to the next floor, where Rolfe beamed pleasantly upon them. "Thank you, boy," said Goldmaster, slipping Quirk ten cents. Acting on Rolfe's advice, Billy is holding fast to the dime as real earned money.

Acting manager Joseph Klein, of Pathe's Atlanta office, received the following letter from a young Southerner: "I was told that you all are with the largest firm in the world. You have the best pictures ever shown here. I wish I could get a job with you all." Klein says the sincerity of the applicant's admiration more than atones for his vague grammatical construction.

"The change in temperature to cooler weather came as a godsend to the Metro companies making their exterior scenes in the suburban districts around New York," writes Arthur James. "In Viola Dana's company, now obtaining scenes for the Columbia-Metro five-part production, 'The Light of Happiness,' there were six prostrations from heat in the early part of last week." Evidently the "fierce white light that beats upon the throne" has nothing on the strength of the rays cast by happiness under certain conditions in the movies.

Managing Director S. L. Rothapel, of the Rialto, has returned to the city after spending a brief vacation visit with his family at Saltire, Fire Island.

Madame Jeanne Maubourg, mezzo soprano, formerly of the Metropolitan Opera company, is one of the attractions at the Rialto this week. She sings the aria from "Samson et Delila." The orchestra, under direction of Hugo Piesenfeld, renders "Si J'étais roi," by A. Adam, as an overture.

While Emile La Croix was strolling along Broadway he was accosted by a film producer who remarked that his (La Croix's) features were exceedingly familiar to him on the screen. La Croix admitted the soft impeachment. "Well," said the producer, "I need an Irish type for a picture we're working on and would like to see you. The part is that of a judge, a robe and so on. I don't know your name, but it ought to be Flanagan, or some similar." La Croix regretted that his present engagements prevented him from complying with the request, but stated that he could probably send a substitute. "That'll be all right," said the picture exploiter, but remember he's got to have a genuine Mick face, like yourself." And now La Croix, whose strictly aquiline countenance, and tall figure hardly suggests an Emerald Isle type, is wondering whether he was paid a compliment, or the reverse.

Al Jones, house manager of the Strand, Kelsey Allen, and the wives of the aforesaid gentlemen, spent last week at Far Rockaway. Excepting Kelsey, each member of the party took successive dips in the briny. Kelsey wouldn't take a chance. Posed on a convenient boulder he watched his companions splash merrily around in the salt sea waves. Fear of man-eating sharks in the offing was the cause of his remaining in the role of a spectator. And consequently Al Jones is so puffed up with a sense of his own devilish disregard of danger that he swelled visibly and experienced considerable difficulty in turning around in the narrow space allotted to him by the Strand sanctum.

A street vendor sold Percy Heath a parrot at the main entrance of the Criterion. Percy took the bird home and spent the

entire night teaching him to shriek—"Civilization!" Next day he hung the cage containing his new acquisition up in the theater lobby, and proudly awaited the approach of Thomas H. Ince. When the latter arrived Percy introduced him to the parrot and Mr. Ince poked his forefinger between the bars. Whereupon, instead of yelling "Civilization!" Polly promptly bit the Ince finger to the bone. The author of the big spectacle gazed bitterly upon his press agent. "Civilization, hey!" he commented ironically. "Savagery, pure and simple, I call it. You keep that purchase out of your expense account young man." Thus Percy is out ten dollars in real money. He has presented the parrot to "Stuffy" Davis, and is awaiting results with a vengeful heart. "The best laid plans of mice and men quite often go astray." So the Scotch proverb tells us, so Percy feels to-day. To him our heartfelt sympathy goes forth, upon our word. Tears for the injured publicist rough-ridden by a bird!

According to Florence La Badie, the Thanhouser star, a sign-writer for a Westchester electric line advertises as follows: "The service on this railroad is so good, that it makes theater-going a pleasure." One wonders if he looks upon the railroad as a happy and speedy means of escape from dull shows or otherwise.

P. A. Parsons, the Pathe publicity expert, sends along the following plaint: "Owing to the precautions taken by the authorities to prevent the spread of infantile paralysis, Gladys Hulette, soon to appear in 'The Shine Girl,' has been forced to get a certificate of health. It seems that Miss Gladys Hulette is appearing in a picture in which she plays the role of a girl of twelve. Many of the scenes are being taken in New Jersey. On several occasions the stern authorities stopped her at the ferry and forced her to explain that she was really over the quarantine age limit. So to avoid all future arguments, she obtained a health certificate." As a plain matter of fact, this looks like a decided compliment, not only to Miss Hulette's expertness in the making-up art, but her actual youth. Why feel peevish about it, Parsons?

The reviewers were gazing at the film depicting "The Hazards of Helen," in which a railroad drawbridge plays a prominent part. Of course, Curly Welsh was there. "Just \$3,000 a day it costs the Kalem for the hire of that bridge," he said in a hoarse whisper. "Revive yourself," expostulated the dean of the reviewing

corps severely. "The last time they pulled that bridge on us, you said it set the organization back \$5,000." Curly bounced from a half dose into instant wakefulness. "My mistake," he screeched. "Make allowance for the hot weather. I meant to say \$5,000." And so the matter stands.

Light up, Wong Lee, bring me another pill. That last one was of excellent device. And wafted me through clouds of acru shade.

To where in solemn majesty there sat A Broadway cop and Ape of massive size, Beneath a canopy of scarlet silk; And both were happy, for the night was young.

Before them pranced and whirled sweet, sylph-like forms, Wearing such gauzy robes that when they moved

The very air seemed garbed in star-like mists.

But, ah, Wong Lee, the utter painfulness Of one drear moment clutched my heart in its

For lo! There came across the black abyss A gaunt, slim figure of Morosco style, The fiendish Schmidt, who sought me in my lair;

I screamed, I bounced forth into chaos then, While fast behind me bounded on a Shape Crying aloud, "A Thief, he hath my purse!"

It was "the Schmidt" transformed in monkish guise:

With frantic haste I sped, yet not so fast But that a hairy arm embraced my neck, Through rushing streams of depths of molten fire

I wildly rushed, gasping and almost gone, Then with my apish burden on my neck, I staggered forward, fainted—and awoke!

A wise physician forced William Steiner to take a much-needed vacation. William supervised the sixteen episodes of "The Yellow Menace," the new serial. For over twenty years he has been grinding steadily but finally the M. D. informed him that he must quit temporarily or land in an institution shielding persons equipped with excess wheels in the upper story. Consequently Mr. Steiner has fled to the Adirondacks with his wife, where he will remain for a month, forgetting that such a thing as a moving picture exists.

Speaking of the Rialto staff, Herman F. Innecken, chief usher, was married last week to Marie J. Hutarski of the Bronx; Orchestra Director Hugo Riessfeld has returned from his vacation, and Dr. Alfred G. Robyn, chief organist, departed for a holiday in Maine.

GEORGE T. PARDY.



# FEATURE FILMS OF THE WEEK

"Little Lady Eileen" has Fanciful Charm—Genuine Originality in  
"Dawn of Freedom"—"The Patriot" is Vigorous

## "THE DAWN OF FREEDOM"

A Five-Part Drama Written by William J. Hulbert. Featuring Charles Richman. Produced by Vitaphone Company for Release on V. L. S. E. Programme, Aug. 14.

The Patriot.....Charles Richman  
Elizabeth McLean.....Arlene Pretty  
Dick Cartwright.....James Morrison  
Irving.....Thomas H. Mills  
Count.....Templar Saxe  
Strike Leader.....Edward Ellis  
Nancy Cartwright.....Billie Billings

In originality of plot and boldness of execution, "The Dawn of Freedom" stands out in strong relief against the background of mediocre features which are so painfully numerous nowadays. It is a fantasy in which the author has given his imagination full rein, with highly satisfactory results, and also achieves the unusual literary exploit of painting a significant moral without becoming tiresome. The play is frankly socialistic in its appeal, a fact which promises to make it exceedingly popular with the rank and file of motion picture patrons. An attack upon the citadels of wealth is always certain to please the great majority, whether delivered through the medium of stage, screen or print, and in the present instance, the familiar theme of poverty versus riches is handled with unusual skill and effect.

There is just enough American history injected into the prologue to give the drama a strong patriotic flavor without making the bird of freedom scream too vociferously, and the romantic interest of the fanciful love tale which runs through its episodes never flags. The first scenes present Richard Cartwright, one of Washington's officers, who at the close of the Revolution is rewarded by his commander-in-chief with a plot of land in the wilderness. Cartwright is engaged to wed Elizabeth Bradbury. He leaves on a journey to visit his new acquisition and is captured by Indians. The efforts of Father Ambrose, a missionary, to save the young officer's life fails, the latter being condemned to torture and death by the savages. Ambrose thereupon avails himself of the art of hypnotism, which he learned in the Orient. He puts Cartwright into a mesmeric slumber, places him in a steel casket, which the priest had intended for his own use, and enters the officer. The Indians suspect that Ambrose has tricked them, and the latter is slain upon Cartwright's grave.

One hundred and thirty-nine years later, Cartwright's plot of land consists of coal mines worth millions, and a descendant of Philip Cartwright, brother of Richard, in sole control. Elizabeth McLean, great-granddaughter of Elizabeth Bradbury, is the daughter of one of the miners earning a scanty wage in the mines. The miners strike, their demand for better working conditions and a living wage having been refused. Violence is resorted to and one of the mines blown up. In the explosion the casket containing the body of Richard Cartwright is exhumed, its lid removed and the hypnotized man awakens. Dick, son of the coal baron, encounters the majestic figure of the young officer, clad in a tattered uniform of Colonial days. Richard is taken to Dick's home, where the patriot learns the history of his country during the period of his slumber. He sees a social war in progress and realizes with grief that the freedom for which he and his comrades fought and won has degenerated into an abuse of power by the plutocrats. Richard Cartwright, by dint of his mysterious personality, succeeds in opening Dick's eyes to the evil conditions existing in their midst. Dick's father, intolerant to the last, yet awed by the strange visitor from the past, expires in a fit of apoplexy brought on by fear and anger. The patriot recognizes in Elizabeth McLean the descendant of his dead sweetheart, and learns that McLean, whose ancestors owned half of the mining property, is now living in poverty. Dick, in spite of parental opposition, remains faithful to Elizabeth McLean, to whom he is affianced. Richard Cartwright in attempting to quiet the strikers, is mortally wounded by a bullet, but ere he passes away his spirit is transferred to Dick, who reforms the working conditions of his men.

Charles Richman gives a strong and dignified performance in the role of Richard Cartwright. The part is one which might easily degenerate into burlesque if rendered by an artist of less experience and ability than Mr. Richman. But never for a moment does his portrayal of the young Revolutionary hero lose its strong and insistent appeal. Gallant, debonaire, and a gracious lover in the prologue, a pathetic and compelling figure, invested with a strangely mystic charm in his modern surroundings, the creation of Richard Cartwright must be set down as an undoubted triumph for Charles Richman, possibly the greatest which he has given the screen. Arlene Pretty is a very attractive heroine. James Morrison appears to good advantage as her lover and commendable support is furnished by the other members of the cast.

The piece is skillfully directed, the grouping and handling of the mob scenes being particularly well done. Too much cannot be said in praise of the photography, which is clear, distinct and furnishes several views of remarkable scenic beauty. "The Dawn of Freedom" is in every way a picture of unusual excellence and a welcome addition to the V. L. S. E. programme.

## "THE PATRIOT"

A Five-Part Original Drama by Monte Katterjohn. Featuring William S. Hart. Produced by Triangle-Ince Under the Direction of W. S. Hart for Release Sept. 3.

Bob Wiley.....William S. Hart  
Little Bobs.....George Stone  
Joe Good-Boy.....Joe Good-Boy  
Panche Zapala.....Roy Laidlaw  
Billy Allen.....Francis Carpenter  
Denman Hammond.....Milton Ross  
Jordan Mason.....P. D. Tabler  
Colonel Bracken.....Charles K. French

"The Patriot" is an intensive character study, unusual in the extreme in that femininity is entirely lacking. Indeed there is not a single woman in the entire cast. It is a story of father and son, with William S. Hart in the role of the "sober" father and George Stone as the little son. The theme is a big one, dealing with patriotism and its influence upon a man's character. In the story he wavers up to the verge of becoming a traitor, but the inherent chivalry of American manhood gains hold on him, through the intervention of a child, and saves him from betraying his country.

The story is strongly pathetic and in many places it will bring tears to the eyes. It is hard to imagine anything more human and full of pathos than the death of the little boy while the father is on his way home laden with toys. Throughout there is an appealing strain. For a time near the end, the story turns to the melodramatic with its border attacks and street fighting, but the ending is simple, natural and appealing. It shows the natural patriotism of the man again brought to the fore by the love of a child.

In the role of Bob Wiley, William S. Hart is seen in a part considerably different from his former leads. Instead of being naturally a "bad man," he is an inherent patriot who has faithfully served his country. If anything, a sympathetic role like this, in which the natural tendencies for good are predominant, fits Mr. Hart even better than the typical bad man parts in which he has always appeared. George Stone, a little golden haired youngster, forms a striking contrast with Mr. Hart. He is one of the famous Triangle kiddies and his work as the son of Bob Wiley is an exceptionally clever bit. Little Francis Carpenter also credits himself well in a child's role. Joe Good-boy, an old Indian, shows that he is an actor of no mean ability in the part of the faithful servant. Even in the closeups his work is convincing.

The production has the usual finish of Triangle pictures and the camp and Mexican settings are most realistic. The Photography is excellent and there are some remarkably fine night scenes around the camp fires.

Throughout there are touches of human interest in which the dog, Rags, plays no little part.

## "GOD'S HALF-ACRE"

A Five-Part Original Drama by June Mathias. Featuring Mabel Taliaferro. Produced by Rolfe Under the Direction of Edwin Carewe for Release by Metro.

Blossom.....Mabel Taliaferro  
Henry Norman.....J. W. Johnston  
Rose Norman.....Helen Dahl  
Bess Norman.....Lorraine Frost  
Perry Westley.....Richard Neill  
Prof. Sterling.....John Smiley  
Parker.....Daniel Jarrett  
Lucy.....Miriam Hutchins

The name, "God's Half-Acre," is just as picturesque and appealing as the story itself. The theme is one of those pretty fairy tales in which the little angel helps the old and decrepit and the crippled child.

dren. She is a little old young lady, as the photodrama describes her and she spreads happiness and good cheer wherever she goes. The story is trite but, what it lacks in plot, it more than makes up in appeal. The idea of having the little heroine a drudge in an old folks' home is unique and adds a considerable amount of local color of a picturesque and sympathetic quality. The members of the judgment club, the old spinsterly manager and the kindly old women are all characters that are true and pathetic. The realism and naturalness of the characters is one of the outstanding features of the production. The author has drawn them well and the players put real life into them.

Mabel Taliaferro is a most charming little angel whose happiness is contagious. She is ideal for the part. As the hero in the person of a novelist in search of local color, J. W. Johnston is most acceptable. Of course in a fairy story there must be an ogre and in this case it is the faithful friend who runs off with the wife. Richard Neill is typically a society villain who clandestinely makes love to his friend's wife. Miriam Hutchins is excellent as the old maid, Lucy, who manages Mainbows End. Her performance is one of the best in the entire cast. Helen Dahl and Lorraine Frost are pleasing in minor roles. There is no end of picturesque scenes, both interiors and exteriors. The woodland scenes are unusually pretty and even in the shadows the photography is sharp and distinct. The direction is also deserving of commendation.

The titling is good and its effectiveness is greatly enhanced by the use of artistic and appropriate backgrounds.

The story is that of a little girl who falls in love with a novelist, who visits the home in which she is employed in his quest for local color. He makes her the leading character for his story and she falls in love with him, only to find that he is married. However, his wife is killed soon afterward and in the end he is free to love his little story girl.

## "LITTLE EVE EDGARTON"

A Five-Part Drama Adapted from a Novel by Eleanor H. Abbott and Featuring Ella Hall. Produced by Bluebird Company for Release on Universal Programme, Aug. 21.

Eve Edgarton.....Ella Hall  
Miss Van Eaton.....Doris Fawn  
Cousin Elsa.....Gretchen Lederer  
James Barton.....Hebert Rawlinson  
Paul R. Edgarton.....Thomas Jefferson  
John Elbertson.....Marc Fenton

The conversion of Miss Abbott's novel, "Little Eve Edgarton," into a screen feature, results in a mildly interesting production in which the romantic current of the story flows sedately and without undignified haste. The photography is of the best grade, especially during the opening reel, when some capital views of tropic scenery, artistically tinted and developed, are in evidence. Good use is also made of the "fade in and out" when presenting a series of contrasts between the jungle environment where Eve, her father and the latter's comrade are first shown, and the "bright lights district" of New York.

As the tale runs, Eve Edgarton from early childhood has roamed the earth with her father and John Edgarton in search of botanical specimens. She has thus lived in a scientific atmosphere all her life, never having known a mother's care. Edgarton decides that his daughter shall marry Elbertson, and an engagement is ratified. Eve, knowing nothing of love, consenting. They go to Los Angeles, where they encounter



EVART OVERTON.

Presenting an Unusual Character Study in "The Wandering Horde," a Three-Part Vitaphone Broadway Star Feature.

## "LITTLE LADY EILEEN"

Five-part Famous Players Production, starring Marguerite Clark. Direction of J. Searle Dawley. For Release on the Paramount Programme on August 10.

Eileen Kavanaugh.....Marguerite Clark  
Stanley Churchill.....Vernon Steele  
Sir George Churchill.....John L. Shine  
Dennis Kavanaugh.....J. K. Murray  
Father Kearney.....J. K. Murray  
Powderin (an old travelling cobbler).....Harry Lee  
Lady Gower (Eileen's Aunt).....Maggie Halloway Fisher  
Mike Cafferty (the luncheon).....Russell Bassett

"Little Lady Eileen" has a touch of fragile fantasy, an elusive miniature battalion of little fairies—and Marguerite Clark.

Eileen is a slip of an Irish colleen who believes in fairies. And well she may, for the little people watch over her romance with jealous eyes. She is the daughter of a nearly penniless old bookworm but, according to the family will, is to inherit an estate and reign at Castle Kennigaw—provided she marries a son of the family of Churchill. There are two sons, twins, one a waster and the other an author and writer of fairy stories. Eileen comes to meet and love the serious son of the house of Churchill, before she knows his identity. The weaker Churchill, George, tries to make the match in order to get Eileen's wealth. Indeed, he lays aside his monocle and shaves off his mustache, thereby making himself look exactly like his good brother, Stanley, and runs away with the unsuspecting Eileen. They are married and George takes his bride to the lonely castle. There Eileen realizes that her husband isn't Stanley and runs away. George pursues her on horseback, is hurled from the saddle and killed. So Eileen and the writer of fairy stories are united—in one of those "some-time-after" fade-outs.

The director has succeeded in investing the slender story with a pleasant measure of charm. Naive, indeed, but appealing, nevertheless, Miss Clark is piquant and vivacious as the guileless Irish lassie. She, of course, has the ability to bring technical resource to an ingenue role. The atmosphere of Ireland has been caught by simple means: a choice of picturesque waterfalls, the use here and there of a jaunting car, a seeming glimpse of a British train compartment and the careful choice of types among the supernumeraries.

Moreover, the director has given the story something of a fanciful note—a note not often sounded in the films. Eileen believes in fairies. She sees the little people—and so do we. Aided by deft double exposure, we catch a glimpse of the good folk dancing upon the green and climbing over the waterfall rocks. We see them hammer a spike into the shoe of the hero, in order that he may arise and meet Eileen at the wishing well. We see them dash across the roadway and frighten the villainous George's horse, so that the animal rears and hurls his master to the ground. In the handling of the double exposure, the detail of proportion has been overlooked. At one moment the fairies are as big as Eileen herself and again they are tiny little beings dancing upon a table top.

The well sustained atmosphere is, in a measure, due to the excellent character acting. Harry Lee contributes a cameo of a kindly old traveling cobbler, who weaves fairy tales as he paws away. Minor roles of servants are capably done.

Particularly excellent is the vigorous acting of Vernon Steele in the roles of the sincere and unscrupulous brothers. There's more than a monologue to separate them, since Mr. Steele makes them distinct characterizations. FREDERICK JAMES SMITH.



MISS MARGUERITE CLARK IN "LITTLE LADY EILEEN."

The Old Cobbler (Harry Lee) Weaves a Fairy Romance of the "Little People" for Little Eileen (Miss Clark).



## FILM REVIEWS

among the hotel guests James Barton, a flirtatious youth from New York, who is exceedingly popular among his feminine acquaintances. Barton finds the quiet, studious, plain-dressed Eve interesting because of her unsophisticated ways. In jest at first he pays her attentions, but later discovering her loneliness, his heart warms to her. Two of his girl friends take Eve in hand and proceed to edit her wardrobe according to fashion's dictates. When Eve and Barton are out riding on horseback, they are caught in a thunderstorm. Barton is stunned by a flash of lightning, and dragged by Eve into a cave in the hillside, where he recovers consciousness and tells her of his love. Edgarton and Elbertson search for the pair and find them in the cave. The scientists become suddenly aware that youth must mate with youth if happiness be desired, and Elbertson renounces his claim to Eve in favor of the younger man.

Miss Hall gives a commendable impersonation of the scientific and unassuming heroine. The role calls for no great display of energy, either physical or emotional, and much the same may be truthfully asserted regarding the other characters. Hence the support is all that can be desired and the play drifts calmly to its close without causing any undue excitement. The comedy is amusing at times, the subtitles furnishing appropriate comments on the indiscriminate love-making proclivities of the irrepressible Barton. The picture will probably please screen patrons who wish to avoid nerve-racking features during the heated term.

### "A MILLION FOR MARY"

A Five-Part Comedy by Aaron Hoffman Featuring Kolb and Dill. Produced by the American Under the Direction of Rea Berger for Release on the Mutual Programme.

Louie ..... C. W. Kolb  
Mike ..... Max Dill  
Mary at 18 ..... Dodo Newton  
Mary at 18 ..... May Cloy  
Bob ..... King Clark  
The Dog ..... Fido

Kolb and Dill, the pair of Coast comedians, have started off on what promises to be an unusual screen career, judging from their work in "A Million for Mary." They are a pair resembling in many ways Weber and Fields. Their very contrast in appearance is enough to make one laugh when they are first seen together, and from that moment on the comic interest in the pair never lags. Their best support in the cast is really a little yellow dog. May Cloy is most acceptable as Mary and King Clark is quite a gallant lover. Dodo Newton also does some mighty pleasing work.

"A Million for Mary" is a straight comedy throughout the entire five reels and, even though it does lag slightly in several places, it is an unusually good one, for seldom does the average comedy hold interest for more than one or two reels. The characters themselves add considerably to the comedy touches, and some of the happenings are quite hilarious. In fact, the comedy is exceptionally clean and brisk all through the picture, which will entertain both old and young.

The story is that of two men, Louie and Mike, who fall heirs to a drug store, a little girl, Mary, and a dog. They also have a young clerk who falls in love with Mary, but they will not permit him to marry her until he has earned a million. After many trials and tribulations and misgivings on the part of Mike and Louie, the million is obtained and a fortune is made for them through a patent pill, and so Bob gets Mary.

The settings and details are excellent and the photography is of the highest order.

## SERIAL FILMS

### "HYPOCRITES"

The Sixth Two-Part Episode of "The Grip of Evil" Serial Featuring Jackie Saunders and Roland Bottomley. Produced by Balboa for Release by Pathe.

In "Hypocrites," John Burton, who is attempting to ascertain whether the world is in the grip of evil, takes us to a farm in his search and even there he finds evil. Accurately true to life in every detail, we at first see peace and happiness at the farm. Little incidents, perfectly natural in every way, lead to the first rift. The farmer refuses to permit his son to be anything other than a farmer, and he forbids his daughter to have anything to do with any man who is not a farmer. Due to his narrowness of mind, the happy home is broken up and the son and daughter run off to the city, so the boy can study engineering and the girl art. Despite Burton's advice, the boy falls in with bad company and Jessie becomes the mistress of the artist who caused her to be driven from home. Burton stops aiding them, for he is convinced that they are also in the grip of evil.

The story is logical and the characters are well drawn. They are typical country folk, with all the mannerisms and ideals of people of that class. Jackie Saunders plays the part of the farmer lass in a most acceptable way and Roland Bottomley continues his good work in this episode. The

rural settings are quite picturesque and effective, and the photography is well up to the average.

E. S.

### "BEATRICE FAIRFAX"

A Serial in Two-Part Episodes, Based on "The Advice to the Lovelorn" Column by Beatrice Fairfax in the New York Evening Journal, Featuring Grace Darling and Jimmy Barton. Harry Fox.

Beatrice Fairfax ..... Grace Darling  
Jimmy Barton ..... Harry Fox

In the letters received by Beatrice Fairfax are many epistles said to teem with human interest. It is upon these facts that the serial, "Beatrice Fairfax," is based. In each episode Miss Fairfax receives a letter asking advice and this note either bears directly on some story that a reporter is working on or it forms the basis for a dramatic story. The material lends itself to melodramatic action. Each episode, while retaining its individual story, will have the same characters and similar general characteristics throughout.

Beatrice Fairfax is widely known to newspaper readers, a fact which will be of unusual value to exhibitors.

The cast is eminently fitted for the various roles. Grace Darling makes an ideal Beatrice Fairfax. She is sweet and charming and she handles her part in a most acceptable manner. Harry Fox is a most business-like reporter and he fits in with the atmosphere of the newspaper office that pervades the picture. The supporting cast is an able one.

Throughout the newspaper offices and other settings are well above the average and no fault can be found with the photography.

### "The Missing Watchman" First Episode.

The first episode, besides introducing the characters, starts right off with a story based on one of the letters. The opening scenes are in the office of the Journal and Arthur Brisbane, "Tad" and Miss Fairfax are shown in their respective offices. For once we see a newspaper office that looks really like a newspaper office and in no part of the picture do we see a speck and span office with an editor loitering in luxury. Miss Fairfax receives a letter from a girl, Mary Ryan, who complained that her lover, a bank watchman, had passed her on the street without taking notice of her. Jimmy Barton, the reporter, comes in with the story of a bank robbery and it is discovered that Mary's lover is suspected of the crime. Through the efforts of the reporter it is discovered that a notorious thief, a double of the missing watchman, committed the crime and in the end the watchman is proven to be innocent. Miss Fairfax thus reunites the couple.

### "The Adventure of a Jealous Wife" Second Episode.

Miss Fairfax receives a letter from a Mrs. Bocetti, whose husband has taken part of their savings and disappeared after receiving a letter which he had refused to let her read. She believes that there is another woman in the case. Jimmy Barton is assigned to hunt down a gang of black-handers and he discovers that Bocetti is one of their victims. Miss Fairfax, aiding the jealous wife, falls into the hands of the gang and she and Bocetti are rescued through the intervention of Jimmy and the police.

E. S.

### SIGN MARGUERITA FISCHER

Marguerita Fischer is announced for a series of Mutual star productions. President John R. Freuler of the Mutual Film Corporation has issued an announcement of the contract.

The first of the pictures will be released late in October, with others following at intervals of four weeks. Miss Fischer will appear under the direction of Harry Pollard, who has directed her in the past. The pictures will be released by the American Film Company, Inc., through the Mutual, being filmed at special studios in Los Angeles.

Mr. Pollock is now on his way to the Coast, where he will be joined by Miss Fischer. The first release will be entitled, "The Pearl of Paradise." The picture will be staged on Santa Cruz Island.

Miss Fischer was last seen among Mutual features in "The Miracle of Life," a birth control photodrama.

The fifth of the Coast Studio Series compiled by Mabel Condon, THE MIRROR's popular Coast representative, will appear in the September 9th issue. Order a copy from your news-dealer. Mack Sennett's Keystone Studio will be covered.

## Florida Feature Films "CUSTOM MADE FEATURES"

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The worth of a feature depends entirely upon how much money it will make for every one who handles it.

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## "The Human Orchid" "CUSTOM MADE FEATURE"

This first offering of a number of five-reel features is designed and produced to fit PRESENT DAY BOX OFFICE REQUIREMENTS.

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(ROSA)

Better on the Screen than they were on the Stage

## MATHILDE BARING

AT LIBERTY Care DRAMATIC MIRROR

JOHN SHEEHAN, the comedian late of the American, has been filling a short stock engagement at Oakland.



## Bessie Barriscale in "HOME"

With Louise Glaum and Charles Ray



Three stars of great ability, an exceptional story, and wonderful production make "Home" an attraction long to be remembered.



## EDWARD JOSÉ

ASTRA-PATHÉ

### LISTS STAR RELEASES

Selig Company Announces Several Attractive Items for Showing on General Film Programme

During the last of August and in the early part of September, the Selig Company will offer some particularly unique pictures for showing on the General Film Programme. "Out of the Mist" is a three-part Diamond Special carrying a gripping plot. Following the Selig policy of exploiting the company's best stars in short as well as feature productions, an excellent cast is announced. The players include Fritz Brunette, Guy Oliver, William Scott, Frank Clark and others; the release date being Aug. 28.

"Tom's Strategy," released Saturday, Sept. 2, is another of the Selig comedy Western series featuring Tom Mix. A real live bear figured in this action and falls a victim of a bullet. "His Brother's Keeper," written by I. K. Friedman, will be released as a three-part drama Sept. 4. The cast includes such players as Leo Pearson, Edward J. McEl, Eugenie Besserer, Fritz Brunette, and Harry Lonsdale.

THE MIRROR dated September 9th, will contain the Mack Sennett Keystone Studio section prepared by Mabel Condon. The fifth of THE MIRROR's Coast Studio Series. Now is the time to order a copy in advance from your newsdealer.

"Taming Grouchy Bill" will be released Saturday, Sept. 9, in the Tom Mix Western comedy series. There is a laugh in every inch of this film.

Bessie Eyton, the Selig star, returned to Los Angeles Aug. 6, after six months in the East. Miss Eyton took the leading feminine role in "The Crisis" and has been enjoying a vacation following the conclusion of her work. She spent two weeks in Vicksburg, Miss., the guest of friends. Miss Eyton will be cast for a leading role in "The Light of Western Stars," a forthcoming Selig feature drama with Tom Mix.

### THE WEEK WITH VITAGRAPH

During the week of August 21, Vitagraph will release two one-part photoplays on the General Film Programme. These number a comedy from the Bay Shore studio, "Did He or Did He Not?" and a decorative playlet from the coast division, "The Yellow Girl."

In the former picture William Lytell, Jr., plays an office clerk who tries to get a free vacation by posing as a would-be farm purchaser.

"The Yellow Girl" is a novelty, being described as a study in black and white. Edgar Keller produced and designed the drama with a cast of Western Vitagraphers, including Webster Campbell, Carmen Phillips, Corinne Griffith, Florence Vidor, and Alva D. Blake.

### MISS RIDGLEY IN NEW ROLE

Alexandro de Jannelli has written "The Victory of Conscience," a forthcoming Lasky production for the Paramount Programme, in which Cleo Ridgley will appear as co-star with Lou Tellegen. Miss Ridgley has starred in Lasky productions for the past year. It was with the film version of "The Chorus Lady" that she came into prominence. Wallace Reid played the leading male role, and subsequently he appeared with Miss Ridgley in "The Golden Chorus," "The Love Mask," "The Selfish Woman," and "The House of the Golden Windows." The cast of "The Victory of Conscience" includes Elliott Dexter, Thomas Delmar, Laura Woods and others.

## PACIFIC COAST NEWS

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—Samuel Goldfish announced himself at the Lasky Hollywood studios on the morning of Aug. 7. He is on the first lap of a trip, which will include a stop at every town of importance in the United States. A complete survey of the motion picture field is the task Mr. Goldfish has set himself, and he expects it will result in the accumulation of valuable knowledge to the Famous Players-Lasky combine. A little more than a week was spent at the studio by this chairman of the Board of Directors of the Famous Players-Lasky Corporation.

### Where They Keystone

Mack Sennett is the only director in the business to put himself on record as not desiring to make a ten or fifteen picture production.

It is to be seen any afternoon dashing homeward along Hollywood Boulevard at the wheel of his big car and in the comedy attire of a Keystone chief of police, which character he takes in the picture, "The Fire Chief."

Ford Sterling appears at home in a barber shop set, in which he is making almost the entire scenes for a new picture.

Roy Griffith, May Thurman, and Dale Fuller are the principal characters in a Mack Sennett picture, which has an improved street car fender as its license for many laughs.

Hampton Del Ruth thought to escape many bulky envelopes containing scripts when he announced that Keystone pictures are written by a Keystone staff. But still contributions besiege him.

Gloria Swanson, Bobbie Vernon, Myrtle Lind, and Helen Bray are the fun makers in a new Mack Sennett-Keystone, entitled "Love on Skates."

Roscoe Arbuckle will tarry a while in the Fort Lee, N. J., studio, secured by Mack Sennett for his weighty star. "His Alibi" is the reason for Arbuckle's remaining yet a while in the East.

Andy Anderson, amateur racing driver and assistant to Director Walter Wright, took Director Avid Gillstrom with him on his midnight mission to San Diego recently, on which trip he made a new speed record between Los Angeles and San Diego, being back at the studio the next morning and bringing with him special props for immediate filming.

Harry L. Kerr, business manager of the Mack Sennett-Keystone studios, vouches for the appearance of a whale on murder bent in the waters off Catalina during Director Victor Herman's filming of scenes for the comedy, "She Loved a Sailor." The sudden putting into shore was the salvation of the company, so Mr. Kerr asserts.

### With the Rolin Film Company

They are moving the Rolin comedies from the Hollywood studios back to their original site, where a new home has been built for this company. A third company is to be formed, which will add comedies to the Pathe programme.

Gil Pratt directs a company which has Fatty Lampton and Gertrude Short in the leading roles.

Lonesome Luke is being directed by Director-General Hal Roach in Sherlock Holmes exploits.

### At the Lasky Studios

Director-General Cecil B. DeMille received the following anonymous communication in his mail: "One of the most highly intellectual men in California, who is independent financially, is going to work in your studio in a mob scene. If your director can tell a man of brains when he sees him, the director will find him." Mr. DeMille's comment was that in a studio where all the men are noted for brains, this would be a difficult task.

Blanche Sweet is again at Bear Valley for the making of scenes. Incidentally she took with her a considerable of the gift-fishing accoutrement with which she was provided by admirers when the fact became known that the fair Blanche had distinguished herself by catching a fish. Director James Young has the Sweet company in tow.

The laurels of Paul Revere are at stake, as word comes from the Lasky Studio that Laura Marie Trainor, the Missoula, Montana, society girl, is due at the studio almost any minute. She is to appear upon a charger which she has ridden clear from her home town.

Kenneth McGaffey, publicity chief de luxe, week ended in San Francisco. He met Laura Marie Trainor there and Mr. McGaffey is responsible for the information that as Miss Trainor enjoyed her first look at the Pacific Ocean, she calmly remarked, "It is very nice, but I was led to believe it was much larger."

Charles Cary, between important hours at the Lasky Studio, is seeking a Hollywood bungalow. He hopes he may find one with a lemon tree in its vicinity—"and a few other accommodations," to quote Mr. Cary.

### Activities at the Thomas H. Ince Studios

A trio of featured Ince-lites, Dorothy Dalton, Enid Markey and Howard Hickman, are to work under the direction of Raymond B. West in a story written by Monte M. Katterjohn.

William Desmond is sole star in a production written for him by C. Gardner Sul-



Wittiel, L. A.  
CHARLES HILL MAILES.

### CHARLES HILL MAILES

From Shakespeare to the screen. That sentence gives the history of Mr. Mailes, who is appearing in Universal pictures after being with the Biograph for several years.

Mr. Mailes appeared in Shakespearean repertoire and played such varied roles as Justice Prentice in "The Witching Hour," Cash Hawkins in "The Squaw Man" and Gus in "The Clansman."

Ivan. Mr. Desmond is to have the capable support of Margaret Thompson, who plays opposite him. Other two members of the company are Robert McKim and J. Barney Sherry.

Frank Keenan will star in a new production now under way and which will boast some of the most elaborate sets ever constructed at the Ince plant; Art Director Robert Brunton being responsible for them. In support of Mr. Keenan appear Chas. K. French, Howard Hickman, Jack Gilbert, Jerome Storm, Louise Brownell and Walter Whitman.

Among noteworthy visitors at Culver City this week were Emil Kehrlein and son, who operate the Fresno Kinema Theater of Fresno, California; William Sothorn of the Grand Theater, Bellingham, Washington, and Rex Midgley, of the Franklin Theater, of Oakland, Cal.

The new marble fountain, which was given place this week on the grounds of the Culver City Studio, was the donation of Frank Keenan. Two dozen rare fish took up homing quarters in the fountain.

Business Manager E. H. Allen has introduced a worthy aid to picture making in the equipment of each stage at Culver City with a telephone wire which connects what were formerly prop-telephones with the main switchboard in the Administration Building. A performer is thus enabled to act more naturally in telephonic scenes before the camera.

Elaborate quarters in the Administration Building have been provided with two dozen Turkish towels, hand embroidered with the initials of Thomas H. Ince. Nuns recently driven out of Mexico filled this order at the suggestion of Wm. B. Hart who, when a boy, attended an academy at Newburg, N. Y., and was under the instruction of the mother superior, now one of the exiles from Mexico.

The Inceville cowboys were hosts at a barbecue to the twenty prettiest girls among the Ince-Triangle players, who assisted the cowboys in staging the recent Rodeo at Venice.

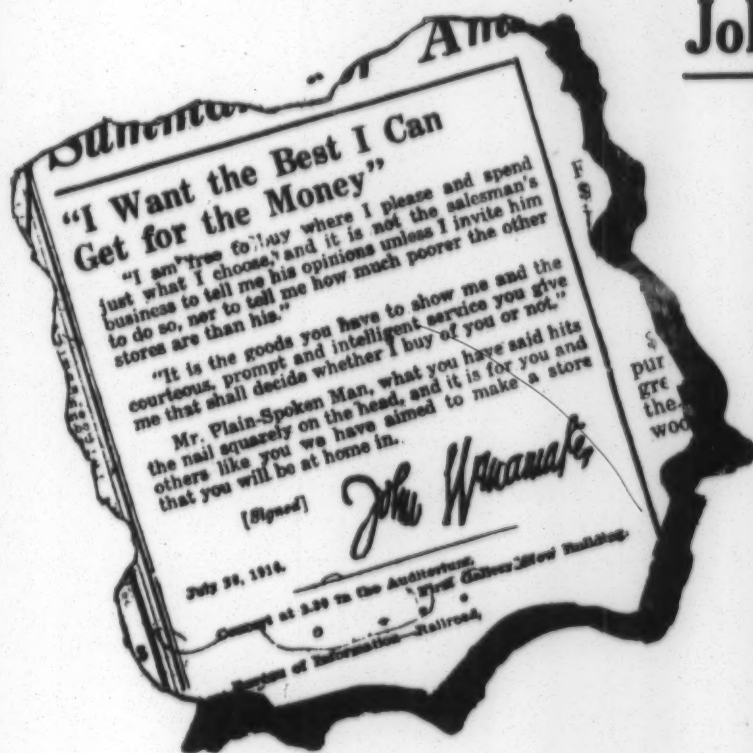
George Elwell, the boy-actor of the Ince forces, is again at work at Culver City. Young Elwell enlisted for service on the Mexican border, but the final tests declared him under weight, so regretfully he returned to Los Angeles. He is at work with Dorothy Dalton, Enid Markey and Howard Hickman in a Raymond B. West directed feature.

E. H. Allen has donated to the Studio a painting by the Roman artist Barucci. "Plowing in the Apennines" is the title of the picture, which was on exhibition in the Italian section of the Panama-Pacific Exposition in San Francisco.

William B. Hart has finished what is said to be his most powerful contribution to the Triangle Programme since his work in "The Aryan."

George Fisher received a big tribute from John Powell Lenox, Chicago art connois-





## John Wanamaker's Policy Is Our Policy

THE principles which have made him the world's foremost merchant are identical with those which, in less than a year and a half, have put V. L. S. E. to the forefront.

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There is nothing very startling about these ideas, only the fact that they were not applied in the film industry before.

Their overwhelming acceptance now is proof positive that the business men in this field are just as alert to "fair play" and bed-rock business principles, as in any other.

### V. L. S. E. Inc.

seur, whose collection of paintings of Christ is said to be unexcelled. Of Mr. Fisher's interpretation of The Christus in Thomas H. Ince's "Civilization," Mr. Lenox wrote: "Anton Long, the Christus of the Passion Play at Oberammergau, 1900 and 1910, whom I know personally, and in whose home I have been a guest, could not have done it better."

#### At Universal City

"The Gunman," written by Neil Shipman, is under production by Director Douglas Gerrard, who is playing its lead opposite Francella Billington.

Director George Cochrane and company have returned from four weeks of picture making at Huntington Lake.

Ella Hall will play the lead in the feature, "We Are French," scenarized by E. J. Clawson. Rupert Julian will direct and play opposite Miss Hall.

Ernest Shields is playing the lead in Director P. C. Hartigan's picture, "The Top Notch Terror." Yvette Mitchell plays opposite Mr. Shields.

Roy Stewart and Jack Holt are said to be giving strong performances in the principal heavy roles of the serial, "Liberty, a Daughter of the U. S. A."

Cleo Madison is the featured player in a five-reel picture being directed by Rex Ingram. Francis McDonald plays opposite Miss Madison.

Vola Smith, with Hal Cooley playing opposite, is featured in a one-reel drama, entitled "The Guiding Hands," just completed by Director Ben Horning.

Director Lloyd Carleton is in the midst of a five-reel feature, the working title of which is "The Road of Destiny." Clarke Irvine, Los Angeles representative of the Moving Picture World, is its author. Fred Myton, a Universal staff writer, prepared the Irvine story for the screen. It features Dorothy Davenport, with Emory Johnson opposite.

Edith Roberts is being featured in Harvey Gates's one-reel story, "A Small Town Girl," under Millard E. Wilson's direction.

Neva Gerber is the featured player in "Honor Thy Country," directed by Ben Wilson.

"The Saintly Sinner," written by Leona Hutton, of the American Company, and featuring Ruth Stonehouse, has been completed by Raymond Wells.

Agnes Vernon and Franklyn Farnum play the leading roles in the two-reel comedy drama, "Little Pardner."

Director Robert Leonard this week completed "The Eagle's Wings," which will be released in eight reels. It has in its principal roles Herbert Rawlinson, Vola Smith, Grace Carlye, Charles Gunn, Charles Hill, Malles, and Rodney Ranous.

Madge Kirby is a new Universalite. She has had four years' experience in other picture companies.

Wallace Beery, known as the dynamic director of the Universal lot, has P. C. Hartigan as his rival for speed honors. But Beery is still in the lead.

Lee Hill, with Madge Kirby opposite, is being featured in Director Donald MacDonald's picture, "The Test," written by Constance Crawley and Arthur Maude.

Harry Keenan has added his name to the Universal roster and is being featured with Betty Schade in William Parker's three-reel drama entitled "Three-Armed Maggie."

The director is Harry Millarde.

Lula Warrenton has completed the second of a fairy story series, "The Spotted Wing," written by Helen Jonas.

Al Jennings, late of outlawry, was introduced by Director Henry McRae to Frank Spearman, well known writer of railroad stories, at Universal City the other day.

McRae was telling Spearman what a wonderful shot Jennings was.

"I suppose you learned to shoot in the army?" said Spearman.

"No," replied the former bandit with a smile, "in my regular business."

The J. Warren Kerrigan company is working in the lumber camps of northern California, filming "The Measure of a Man," under Jack Conway's direction.

Dorothy Phillips and Lon Chaney are being featured in "The Place Beyond the Winds," a five-reel picture under production by Joseph De Grasse in Big Bear Valley.

Director William Garwood has completed Eugene Magnus Ingleton's two-reel drama, "The Decoy."

Director William V. Mong is producing a three-reel drama, "The Heritage," adapted by Harvey Gates, with Mr. Mong and Nellie Allen in the leading roles.

Gertrude Selby, who for two years has helped make L-Ko comedies popular, is now a member of Director Bartlett's Universal dramatic company.

Ed Sedgwick is being featured in a one-reel comedy, "Sewed Up," written by Henry Wulfe. Belle Bennett is Mr. Sedgwick's leading woman.

Eddie Lyons and Lee Moran, supported by Peggy Coudray and Priscilla Dene, are working in "A Turkish Frame-Up," under Louis Chaudet's direction.

At the Balboa Studio at Long Beach

Jackie Saunders has gone a-housekeeping. Her experiences with the hiring, firing and placid disappearances of maids, make interesting entertainment. However, a "jewel" is now established in Jackie's kitchen, and Jackie's hours at the studio are now ones of freedom from household cares.

Ethel Ritchie has gone to Alaska for a six weeks' vacation.

Business Manager Norman Manning has a new bear, Pete Balboa, Jr., to assist Little Mary Sunshine in her new plays.

Jackie Saunders has almost completed her work in "The Grip of Evil."

Ruth Roland is working with Frank Mayo in Will M. Ritchey's new series.

President H. M. Horkheimer returned Aug. 1 from two months sojourn in New York. Publicity Director H. O. Stechhan accompanied him.

Henry King is directing Little Mary Sunshine.

Sherwood MacDonald, directing "The Grip of Evil," has also written more than half the working scenarios, under direction of E. D. Horkheimer.

Reaves Eason is directing Ruth Roland in the new series soon to be released.

Lucy Payton is the mother of Little Mary Sunshine in the Baby Grand's new play.

Mignon Le Brun is a new Balboa beauty of the Titan haired kind.

Balboa has added Lucille Pletz to its galaxy of blond beauties. Miss Pletz has the world beaten doing the ladies' maid stuff.

Harry Harvey is directing "Boots and Saddles" for Horkheimer Brothers. It will be released through B. F. Moss. R. Henry Grey is being featured.

Where Horsley-Mutual Pictures Are Made

The spectacular blowing up of some Mexican buildings is a feature of the George Ovey Cub Comedy, "Jerry and the Bandit," in which Claire Alexander has a big role.

Milton H. Fahrney directing.

Robert B. Broadwell is directing the "Somewhere in Mexico" feature, re-named "The Painted Lie." Crane Wilbur, Mae Gaston, H. Ingraham and Marie Cortaux comprise the cast.

Margaret Gibson and Wm. Clifford co-star in an African jungle picture, in which the Bostock lions figure. Alva D. Blake and little Thelma Salter complete the cast, with Al Neitz as director.

Claire Alexander, the Cub Comedy ingenue, had a dangerous horseback ride in the George Ovey picture, "Jerry and the Bandit." Not long ago Miss Alexander was ill for three weeks as the result of a horseback runaway.

The work of Jessie Burnett, heavy lead in "The Wasted Years," was a feature of that five-reel picture.

At the Signal-Mutual Plant

The McGowan-Holmes Company will probably be away for fifteen or sixteen weeks making pictures at Eureka, Yosemite Valley, and other parts of California.

Those who will make this trip include, besides Helen Holmes and Director General J. P. McGowan, Leo D. Maloney, Paul G. Hurst, Thomas G. Lingham, William Brunton, S. A. Sues, head cameraman; E. Wayman, Gene Perkins, H. W. Lloyd, Bert Gould, William Chapman, N. Z. Woods, Avis Rotebush, Mrs. Thomas G. Lingham, G. H. Wischusen, who will be in charge of emergency hospital equipment; E. B. Jackson, William Behrens, Clyde Roe, Charles U.

Wells, Lorin Maxam, and F. I. Beebe. C. A. Shaefer left for Eureka ahead of the players to arrange for their accommodation and to secure the co-operation of the lumber people in the North in the making of the proposed productions.

In addition to ordinary baggage, a battery of fifteen lights will be taken together with a carload of props.

The first of the stories to be produced in the North, "A Lass of the Lumberlands," is to be made from material furnished by F. McGrew Willis, former feature writer for the Western Universal, and Walter Woods, author of the "Graft" serial.

G. A. Hutchinson, business manager, has gone to Chicago for a stay of several weeks.

General Notes

Mabel Normand received a query from some of the in-the-trench boys. An argument there as regards Mabel's age and whether or not she was married, inspired the letter, to which Mabel made immediate and gracious reply.

Marie Walcamp, talking the lead in the Universal "Liberty" serial, works so well with Director Jacques Jaccard that this combination will probably continue.

Wilfred Lucas, Fine Arts star, drops into the Meaney and Barry office frequently to discuss former baseball days with Jack Barry, recent star outfielder of the National League.

Billie Ritchie, L-Ko artist, getting acquainted with a stranger who was experiencing auto trouble, agreed with his new friend when the latter remarked that his screen favorite was the "fun man," Billie Ritchie.

J. Warren Kerrigan can produce a certified check for \$25,000 as a bonus for signing a contract to appear in whatever productions a certain theatrical manager may choose for him. His mother and California are the ties which caused Mr. Kerrigan's hesitancy in accepting this offer.

Bess Meredyth, author of the Universal "Timothy Dobs" series, is making a novelization of this film serial.

Fred Church, popular in Universal leads and heavies, is preparing a book on "Letters I Have Received."

Jessie Arnold, Universalite of note, was presented with several yards of beautiful silk, to compensate her for the damage done a handsome gown worn by Miss Arnold at a recent Chinese banquet, when the gown received an accidental deluge of Chinese delicacies.

Director Richard Stanton has returned to the Fox Company after a several weeks' illness. His was the Fox picture, "The Reast," featuring Anna Luther and George Walsh.

Herbert Standing, character artist at the Morosco studio, has appeared in all the pictures produced at this studio with the exception of three.





**COSTELLO, Maurice George Washington,** leading man; b. Pittsburgh, Pa., Feb. 22; educ. pub. sch., Pittsburgh; stage career, 18 yrs. with various stock and road cos.; screen career, Vitagraph for 7 yrs., appearing in "A Tale of Two Cities," "Barnes of N. Y.," "The Man Who Couldn't Beat God," "The Crown Prince's Double," "Tried for His Own Murder," etc. Hght. 5 ft. 10 in., wght. 160, brown hair and blue gray eyes; diversions, riding, swimming, motoring, motorboating, etc. Ad., Screen Club, N. Y. C.

## IF I WERE A PHOTO PLAYER

FOR MY FREE NEWSPAPER PUBLICITY

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(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

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Name.....Work.....  
Studio.....Permanent Address.....

Motion Picture Studio Directory, 729—7th Avenue, New York City

## FEATURES ON THE MARKET

### PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAY
July 24	Morocco	An International Marriage	Rita Jollivet
July 27	Lasky	Common Ground	Marie Dore
July 31	Famous	Hilda of Holland	Mary Pickford
Aug. 3	Lasky	The House of the Golden Windows	Wallace Reid and Oleo Ridgely
Aug. 7	Famous	A Woman in the Case	Pauline Frederick
Aug. 10	Famous	Little Lady Elton	Marguerite Clark
Aug. 14	Pallas	The Stronger Love	Vivian Martin
Aug. 17	Lasky	Public Opinion	Blanche Sweet
Aug. 21	Famous	Rolling Stones	Owen Moore and Marguerite Courtet
Aug. 24	Lasky	Honorable Friend	Seaside Hayakawa
Aug. 28	Lasky	Victory of Conscience	Lon Telleghen
Aug. 31	Famous	Jeans O' the Heather	Valentine Grant

### PATHE "GOLD ROOSTER" FEATURES

Joe	The Beloved Vagabond.	Edwin Arden, Kathryn Brown Decker
Joe	(Colored)	
Joe	The Light That Failed	Robert Edison and Joe Collins
Pitman	New York	Florence Reed and Paula Marino
Savage	Madame X	Dorothy Donnelly
Wharton	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Pitman	His Jim Garrity	Robert Edison and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osburn
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis
	The Girl With the Green Eyes	Katherine Kaelred and Julian L. Stranay
Savage	Excuse Me	George F. Marion, Geraldine O'Brien, a Vivian Blackburn
Balboa	The Lone Trail	Fred Paul and Agnes Glynn
	A Matrimonial Martyr	Ruth Roland

### TRIANGLE FILM CORPORATION.

Aug. 5 (Fine Arts)	The Marriage of Molly O.
Aug. 5 (Ince)	Honor Thy Name. Keenan and Mae Marsh.
Aug. 13 (Fine Arts)	The Devil's Needle. Norma Talmadge.
Aug. 13 (Ince)	Shell Forty-three. H. B. Warner.
Aug. 20 (Fine Arts)	Hell to Pay Austin. Wilfred Lucas.
Aug. 20 (Ince)	The Jungle Child. Hickman and Dalton.
Aug. 27 (Fine Arts)	Pillars of Society. Henry Walthall.
Aug. 27	The Thoroughbred. Frank Keenan.

### PATHE EXCHANGE, INC.

Week of August 21.

The Grip of Evil No. 6—The Hypocrites. 4 Reels. Dr.
Luke Does the Midway. 1 Reel. Com.
Florence Rose Fashions—Betty Prepares for Cool Weather. 1 Reel-Fashions.
A Woman's Fight. 5 Reels. Dr.
Pathe News No. 65, 1916. 1 Reel. Top.
Pathe News No. 69, 1916. 1 Reel. Top.

### WORLD PICTURES.

Aug. 7 World	A Woman's Way	Ethel Clayton and Carlisle Blackwell
Aug. 14 World	The Summer Girl	Millie King and Arthur Ashley
Aug. 21 World	The Rail Rider	(Directed by Tourneur) House Peter
Aug. 28 World	Husband and Wife	All-Star Cast, including Ethel Clayton, Holbrook Blinn
Sept. 4 World	The Almighty Dollar	Frances Nelson and E. K. Lincoln
Sept. 11 World	The Velvet Paw	House Peters and Gail Kane
Sept. 18 World	Friday the 13th	Robert Warwick
Sept. 25 World	The Dark Silence	Clara Kimball Young
Oct. 2 World	The Scarlet Oath	Gail Kane

### V-L-S-E INC.

Aug. 7 Selig	Athletic Series No. 7	One Reel
Aug. 7 Essanay	The Sting of Victory	Henry B. Walthall and Antoinette Walker
Aug. 7 Vitagraph	His Wife's Good Name	Lucille Lee Stewart
Aug. 14 Selig	Athletic Series No. 8	One Reel
Aug. 21 Vitagraph	The Dawn of Freedom	Charles Richman
Aug. 21 Selig	Athletic Series No. 9	One Reel
Aug. 21 Selig	The Country that God Forgot	Charles Richman
Aug. 28 Vitagraph	The Footlights of Fate	Naomi Childers and Marc McDermott
Aug. 28 Selig	Athletic Series No. 10	One Reel

### BLUEBIRD PHOTOPLAYS, INC. RELEASES

July 24 The Silent Battle. J. Warren Kerrigan.	Aug. 28 The Girl of Lost Lake. Myrtle Gonzalez, Val Paul and Fred Church.
July 31 The Secret of the Swamp. Myrtle Gonzalez.	Sept. 4 A Miracle of Love. Dorothy Davenport.
Aug. 7 Love's Lariat. Harry Carey.	Sept. 11 Saving the Family Name. Mary MacLaren.
Aug. 14 Bettina Loved a Soldier. Louise Lovely.	Sept. 18 Behind the Lines. Edith Johnson.
Aug. 21 Little Eva. Edgerton. Ella Hall and Herbert Rawlinson.	

### MUTUAL FILM

Monday, Aug. 21.

(Amer.) Enchantment. Dr.

Tuesday, Aug. 22.

(Vogue) Going to the Dogs. Com.

(Fulstaff) Fare Lady. Com.

Wednesday, Aug. 23.

(Mutual) Mutual Weekly. No. 86. Top.

(Beauty) In a Prohibition Town. Com.

(Gaumont) See America First. Sc. and Cartoon

Komics. Cart.-C. Split reel.

Thursday, Aug. 24.

(Than.) Getting the Gaffer. Dr.

Friday, Aug. 25.

(Mustang) Nell Dale's Men Folks. Dr.

(Cub) The Rookie. Com.

Saturday, Aug. 26.

(Centaur) The Spite Husband. Dr.

Sunday, Aug. 27.

(Cub) Harmony and Discord. Com.

(Gaumont) "Reel Life." Magazine Reel.

### UNIVERSAL FILM MFG. CO.

Monday, Aug. 21.

(Nestor) Broke But Ambitious. Com.

Tuesday, Aug. 22.

(Gold Seal) The Castle of Despair. Dr.

Wednesday, Aug. 23.

(L-KO) A Double Double Cross. Com.

(Universal) Animated Weekly. Weekly No. 34.

Thursday, Aug. 24.

(Victor) You Want Something. Com.

(Big U) The Devil's Own. Dr.

Friday, Aug. 25.

(Imp) The Panel Game. Dr.

(Powers) Sammy Johnson in Mexico and Creating Life From a Dead Leaf. Com.-Car.

Saturday, Aug. 26.

(Bison) Mary Fuller in "The Trail of Chance." Dr.

(Joker) A Marriage for Revenge. Com.

Sunday, Aug. 27.

(Big U) The Lady From the Sea. Dr.

(L-KO) Snoring in the High. Com.

### GENERAL FILM PROGRAMME

Monday, Aug. 21.

(Bio.) The Adopted Brother. Dr. Release.

(Selig) The Far Journey. Dr.

(Selig) Selig-Tribune. No. 67. News.

(Vita.) Did He or Did He Not? Com.

Tuesday, Aug. 22.

(Kalem) The Star Boarders. Ham Com.

(Lubin) The Usurer's Due. Dr.

Wednesday, Aug. 23.

(Bio.) Seven Days. Com.

(Kalem) The Oil Field Plot. Third of the Girl From 'Frisco Series. Dr.

(Vita.) The Lemon in Their Garden of Love. Meters and They Com.

Thursday, Aug. 24.

(Selig) Selig-Tribune. No. 68. News.

(Vita.) Their Honeymoon. Plump and Runt. Com.

Friday, Aug. 25.

(Kalem) The Stolen Jail. Ivy Close. Com.

(Klickerbocker) Star Feature) Faith's Reward. Henry King. Dr.

(Vita.) The Try-Out. Pokes and Jabs. Com.

(Vita.) The Yellow Girl. Decorative Playlet.

Saturday, Aug. 26.

(Kalem) At Danger's Call. H. of H. Series. Dr.

(Selig) Roping a Sweetheart. Tom Mix. Com.

(Vita.) No Broadway Star Feature This Week.

### STUDIO GOSSIP

**JULIUS D. COWLES**, the character heavy who will play the part of Asticot in S. Rankin Drew's production of "The Girl Philippa" with Anita Stewart in the leading role, has a new hobby. Perhaps that is not exactly the name for it but nevertheless Julius is collecting tin foil from all his friends who smoke. It will be pressed into a ball and shipped to the Red Cross com-

mittee in Paris. Tin foil brings a high price and the proceeds of this consignment will be used to aid families of wounded soldiers.

**LEWIS S. STONE**, Essanay leading man, is new hunting and fishing in Canada, several hundred miles above the border.

**HENRY B. WALTHALL**, Essanay star, after a strenuous two weeks of muskie fishing in upper Wisconsin, is now content with still fishing for perch in Lake Michigan.



## GENERAL FILMS

## "THE OIL FIELD PLOT"

Third Episode of "The Girl from Frisco" Series in Two Parts, Featuring Marin Sais. Written by Robert Welles Ritchie and Produced by Kalem Company Under Direction of James W. Horne for Release on General Film Programme August 23.

Barbara Brent.....Marin Sais  
John Wallace.....Frank Boardman  
Ace Brent.....Frank Jonsson  
Joyce, Syndicate Agent.....Ronald Bradbury  
Gus, His Henchman.....Edward Clisbee  
Bob, Foreman.....Hart Hoxie

"The Oil Field Plot" presents a stirring story of the fight made by Barbara Brent against the interests which strive to obtain possession of her father's property. Also, Barbara demonstrates successfully her theory that she is the equal of any man when it comes to filling the post of superintendant of the oil wells. Ace Brent, having decided to take a well-earned rest, goes to the East to recuperate, leaving Barbara, at her request, in charge of his oil lands. An Eastern corporation sends Joyce, a not too scrupulous agent, to the Ace lands to obtain rights to the same by fair means or foul. As Barbara refuses to sell, Joyce suborns one Gus, a discharged Brent employee, whom he hires to blow up the well which is about to be developed. Barbara goes East to make arrangements with the railroad company for a supply of tank cars. The big corporation exert their influence with the road and block Barbara's negotiations. She accidentally becomes aware that a meeting of the corporation directors is to be held in a hotel. With the aid of a detective she overhears the proceedings and confronts them with proofs of conspiracy which render them liable to government prosecution. Returning in triumph to the West, she finds that Joyce has succeeded in blowing up the oil works. But as chance has it, the explosion merely results in making the oil flow abundantly from the new well, and the conspiring agent is "hoist with his own petard." Congressman Wallace, suitor for Barbara's hand, who has stood by her loyally through all their trouble, is convinced that Barbara's assertion of equality has been justified, and the lovers are united.

Marin Sais fills the heroine role with her accustomed energy and carries the part along with a dash and cleverness that keeps the interest of the drama alive from start to finish. She receives strong support from the remainder of the cast, and with its clear photography, excellent settings, and admirable directing, "The Oil Field Plot," is certain to add to the popularity the new Kalem series has already gained among motion picture patrons.

## "GOOD EVENING, JUDGE!"

Single-Reel Comedy Featuring Ethel Teare, Lloyd V. Hamilton and Bud Duncan. Produced by Kalem Company for Release on General Film Programme August 8.

Queenie.....Ethel Teare  
Bud.....Bud Duncan  
Ham.....Lloyd V. Hamilton

On this occasion the notorious Ham and Bud, assisted in their conspiracies by Ethel Teare, as "Queenie," are seen in a burlesque underworld story. Invited by "Queenie," feminine gang-leader, to participate in a house-breaking exploit, they join forces with her. Their entry into the burglary profession is, of course, fraught with dire disaster. The police pursue them, Queenie and her pal, "Clever Dick," escape, but Ham and Bud fight a running gun battle with the officers, retreating steadily until they finally back into a court, where the judge sits enthroned with a police delegation ready to receive the visitors. Ham and Bud simply remark in unison, "Good evening, Judge," and without waiting for escort, proceed calmly to the cells awaiting them, where they turn peacefully in to their respective bunks. For knockabout fun this latest adventure of the "long and short" comrades is fully equal to anything they have yet furnished the screen, and the work of Ethel Teare is a strong factor in creating success for the film.

## "HE WROTE POETRY"

Single-Reel Comedy Featuring Ivy Close. Produced by Kalem Company Under Direction of Robert Ellis for Release on General Film Programme August 25.

Marion Martin.....Ivy Close  
The Poet.....Henry Murdock  
"Pop" Martin.....C. D. Peruchi  
Zed Billings.....William McKey  
McKey Junior.....Robert Ellis

"Pop" Martin and Zed Billings are respective proprietors of rival newspapers, "The Argus" and "The Clarion." Marion Martin works as reporter for her father, while the younger Billings fills a similar position on "The Clarion," his parent's journal. Martin and Billings senior, receive a tip on a story which each fondly hopes may prove exclusive. Marion and young Billings, who are in love, despite the enmity existing between their parents, each go forth to cover the story. A discordant element is introduced in the person of a poet who tries to sell his effusions to "The Argus" and "Clarion," and is promptly kicked out by the proprietors. Also, the votary of the muse endeavors to pay court to Marion, but is scornfully repulsed, whereupon he writes her an ode mournfully stating that he is about to commit suicide. The lovers persuade Messrs. Martin and Billings that the poet has sworn to kill

himself on account of the ill treatment he received at their hands, and a general chase after the missing bard begins. In the end the poet is discovered on the river bank. Greatly relieved, the rival editors shake hands, and the loves of Marion and her sweetheart run smoothly thereafter.

Ivy Close is an exceedingly winsome reporter whose dazzling beauty more than makes up for her disregard of strict journalistic ethics. She is seen to the best advantage in this breezy little comedy, and the pursuit of the mournful bard, as impersonated by Henry Murdock, is replete with funny incidents and strenuous action. The cast is a capital one, and the photography presents some remarkably pretty views of rustic landscapes, watery glades, and other artistic scenes. The comedy is bright and attractive and certain to be well received by screen patrons.

## "DAISY, THE DEMONSTRATOR"

Single-Reel Comedy Written by Raymond C. Hill, Featuring Ivy Close and Produced by Kalem Company, Under Direction of Robert Ellis, for Release on General Film Programme August 11.

Daisy.....Ivy Close  
Hustling Henry.....Henry Murdock  
Bobby Bubbles.....Arthur Albertson  
Portias Pepper.....C. D. Peruchi  
Minerva Mustard.....Mary Taylor-Ross  
Clarence Catty.....William McKey

The flower-like loveliness of Ivy Close and her undoubted ability to get the best there is out of every humorous situation, combine to make the tale of "Daisy the Demonstrator" a truly mirth-provoking production. She is ably assisted by Henry Murdock, as Hustling Henry, Albert Arthur Albertson, in the role of Bobby Bubbles, and the other principals, all of whom enter with tremendous zest into the spirit of this rapidly-moving comedy. The piece abounds in comic absurdities of the wildest kind, yet so cleverly directed and put together that its improbabilities are forgotten in the laughter they create.

Daisy arrives in the town of Yeast, just as Bobby Bubbles' general store is in a bad business way, with a ruthless creditor, in the person of Portias Pepper, (C. D. Peruchi) threatening to foreclose a mortgage. Bobby has invented a new beauty soap, which Daisy undertakes to demonstrate. She is so successful that, at the eleventh hour when Pepper is about to demand payment of his note, Daisy is able to hand the necessary amount to Bobby. But Pepper has already started in search of the bank president to call in the note. Accordingly there ensues a lively chase by Bobby and Daisy, in motor cars and boats to reach the president first, the latter having gone fishing. The president is seated comfortably on a bridge with rod and line, when Pepper approaches him from behind. But at the same moment the motor launch with Daisy's party shoots swiftly underneath, the president is caught by the legs, yanked into the water, and compelled to receive the money which releases the mortgage, while Bobby and the girl indulge in a congratulatory embrace.

## "THROUGH THE DRAWBRIDGE"

An Episode of "The Hazards of Helen." Featuring Helen Gibson. Written by E. W. Matlack and Produced by Kalem Company Under Direction of James Davis for Release on General Film Programme August 12.

The Lone Point Operator.....Helen Gibson  
Gordon.....S. Pembroke  
Sinton.....G. A. Williams  
His Aides.....Glen Gano  
Jack Mesnick  
Narcho.....George Routh

The adventures set forth in "The Hazards of Helen" series are all of them thrilling, aglow with sensational, hairbreadth escapes and daring athletic feats on the part of the leading woman, the agile and resourceful Miss Gibson. This latest episode is no exception to the established rule. It is so full of action that the atmosphere fairly palpitates with vim and ginger. The story treats of the efforts of an unscrupulous owner of a racing motor car to prevent his rival's machine and driver reaching their destination over the railroad. Desperate efforts are made by the villain's agents to carry out their employer's instructions, a telegraph operator is surprised and gagged and bound, and the attempts to delay or wreck the special train bearing the racing car to its destination are only foiled by the acuteness and quick, decisive work of Helen, as the operator at Lone Point. The latter engages in a wild race against time on a railroad motor bicycle, is hurled over a bridge into a river, swims to shore, secures a motor bicycle of the ordinary type and rides rough-shod over tracks and trestles until she succeeds in warning and stopping the special. Later the much hunted racing car sweeps its way to victory in the big event. The technical treatment of the railroad incidents is, as usual with these episodes, correct in every detail and the photography clear and distinct.

HARRY LLOYD, for several months a stock player attached to the Signal-Mutual studios has been named assistant to Director General J. P. McGowan, who is screening the series of Helen Holmes Mutual Star productions. Lloyd, during his connection with Signal-Mutual has appeared with Miss Holmes in all of her vehicles, including "The Girl and the Game," "Whispering Smith," "Medicine Bend" and has been cast for an important role in "The Manager of the B. & A.," the forthcoming Helen Holmes feature.

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